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WOMEN OVER 40 WHO BEAT THE ODDS

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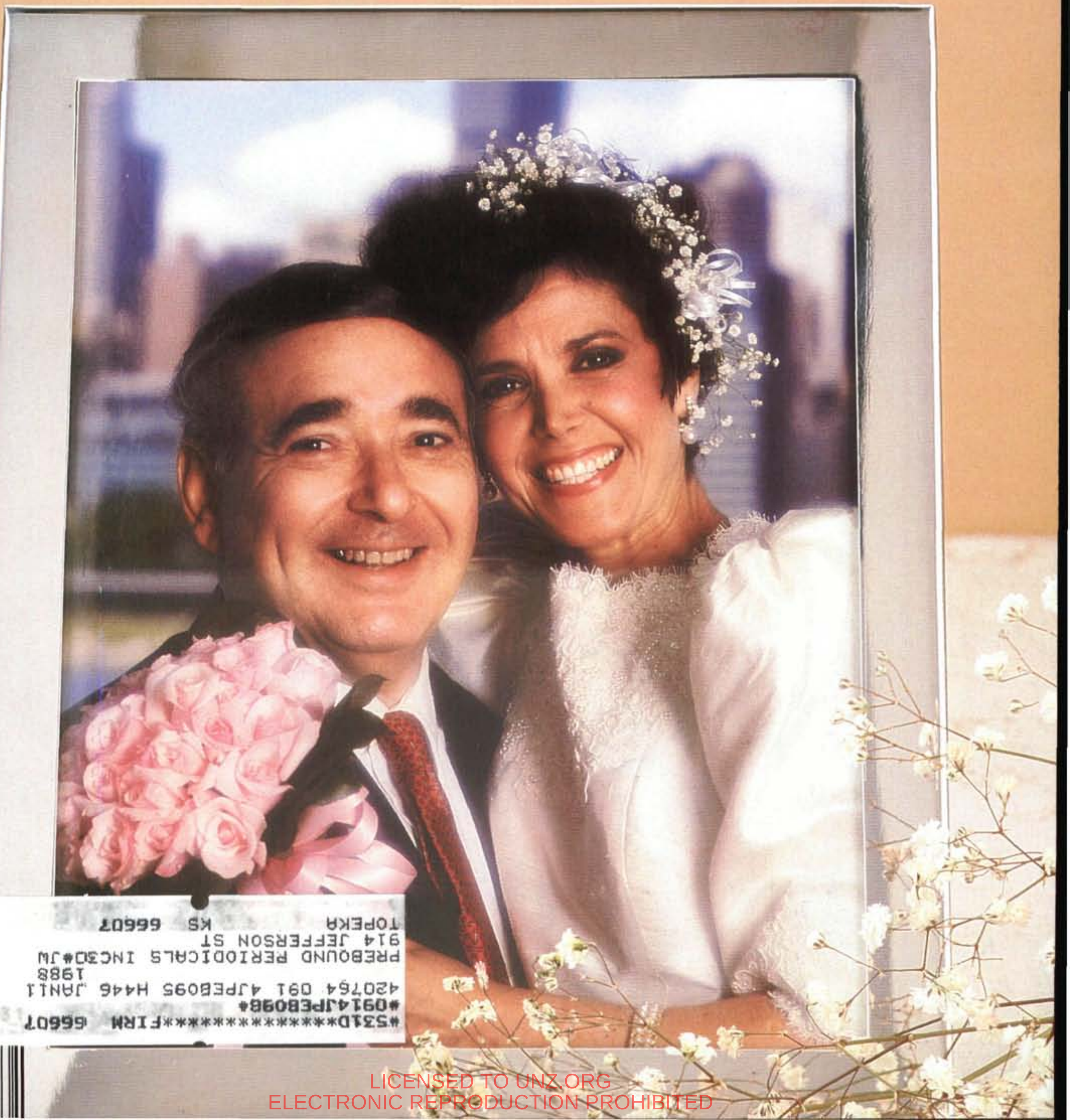

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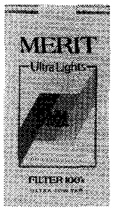
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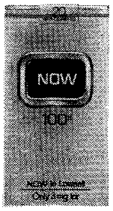

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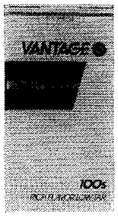
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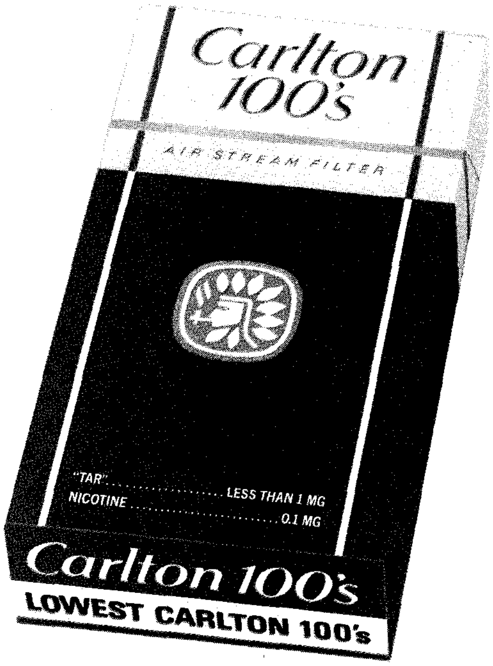
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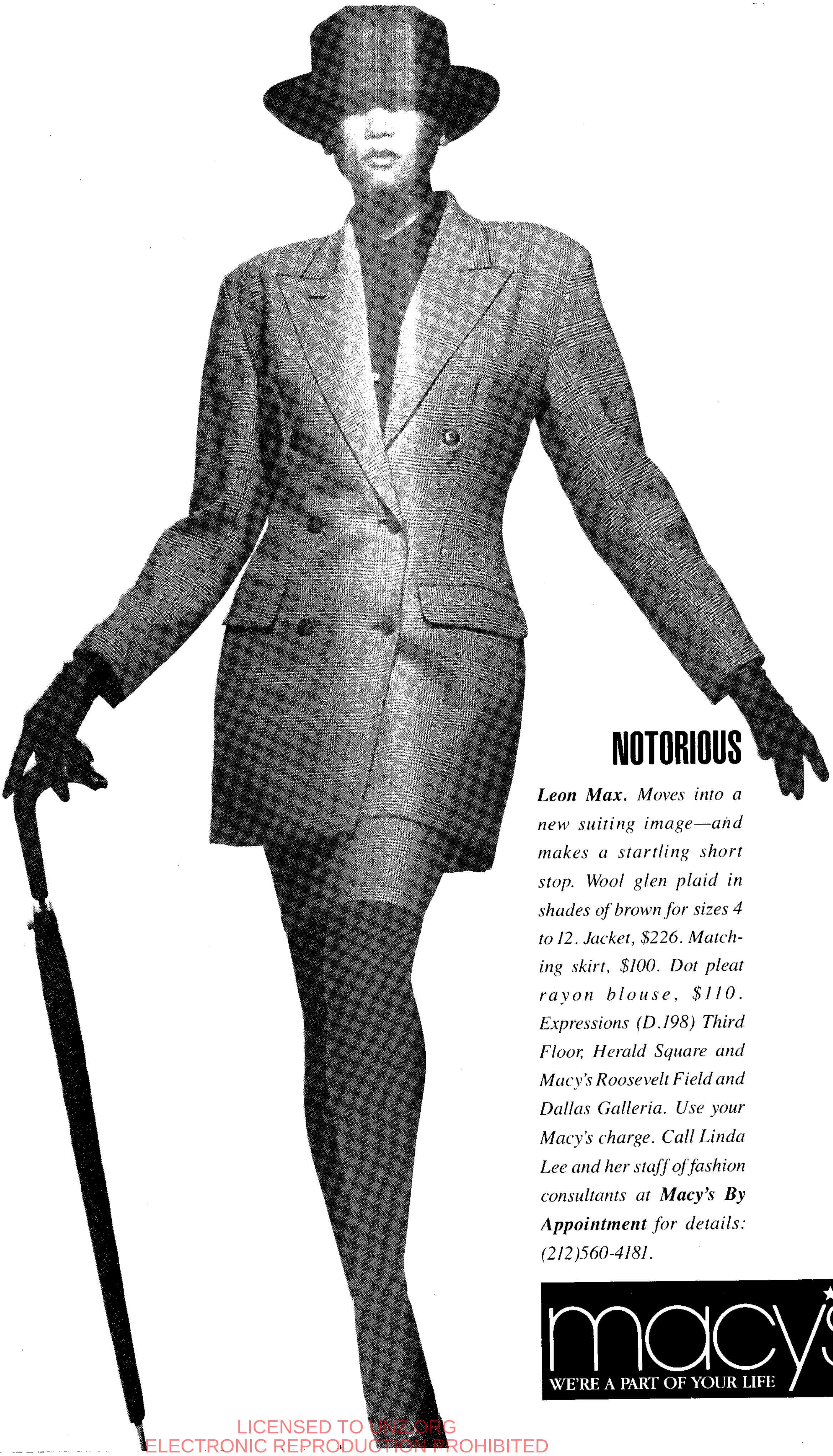

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VOL. 20, NO. 30 AUGUST 3, 1987

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20 Brides at Last

BY BARBARA LOVENHEIM

Despite the dire predictions of statisticians, women over 40 *do* get married—and live happily ever after. Barbara Lovenheim talked to more than 30 women who wed for the first time after 40. Among them were lawyers, doctors, and editors. They'd met their mates on blind dates, at parties, or on the beach. What they all had in common was a strong self-image and the belief that they hadn't been ready to marry when society said they should. Says one, "When you find out who you are, that's when people marry you."

30 Hospital Hype

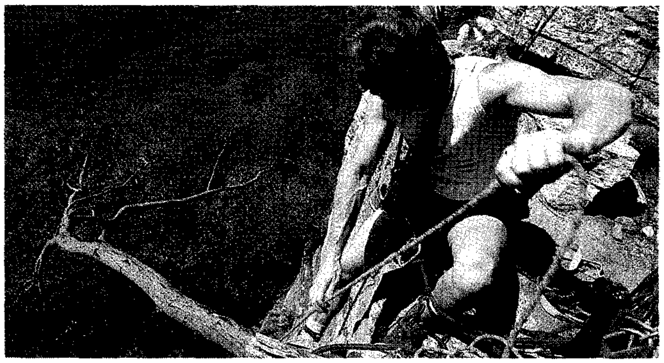
BY BETTY HOLCOMB

In 1985, the Mount Sinai Medical Center suffered a sharp drop in patients—on average, 18 percent of its beds were empty, compared with 12 percent the year before. The hospital did what any troubled business might do: It hired a marketing director to improve its image. In fact, in the last few years many New York hospitals have started merchandising themselves, setting off a promotion war aimed at luring people into beds, clinics, and new outpatient centers. The competition for patients may improve the quality of the city's health care, but some in the medical community are worried about the new trend. They say it will hurt small community hospitals, which most often care for the poor, and distract hospitals from their basic mission—healing the sick.

36 Up, Up, and Away

BY JENNIFER SEABURY

On a hot and muggy Sunday, when you need more country than the Sheep Meadow can provide, wouldn't it be nice to really get away—to hike in the woods, canoe down a rushing river, or scale a mountain wall? You *can* do all those things—and make it back to Manhattan for dinner. A guide to weekend adventure.



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THERE'S NO BONE BELOW HER LEFT KNEE.

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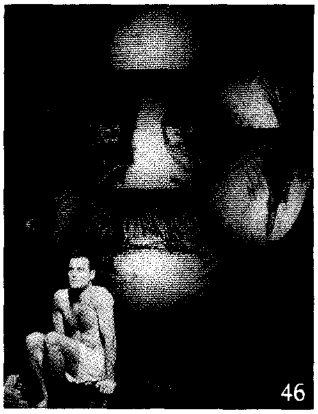

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Cover: Photograph of Lila Mukamal and Robert Persky by Douglas Kirkland/Sygma. *Sterling-silver frame from Tiffany & Company. Still-life photograph by David Kelley.*

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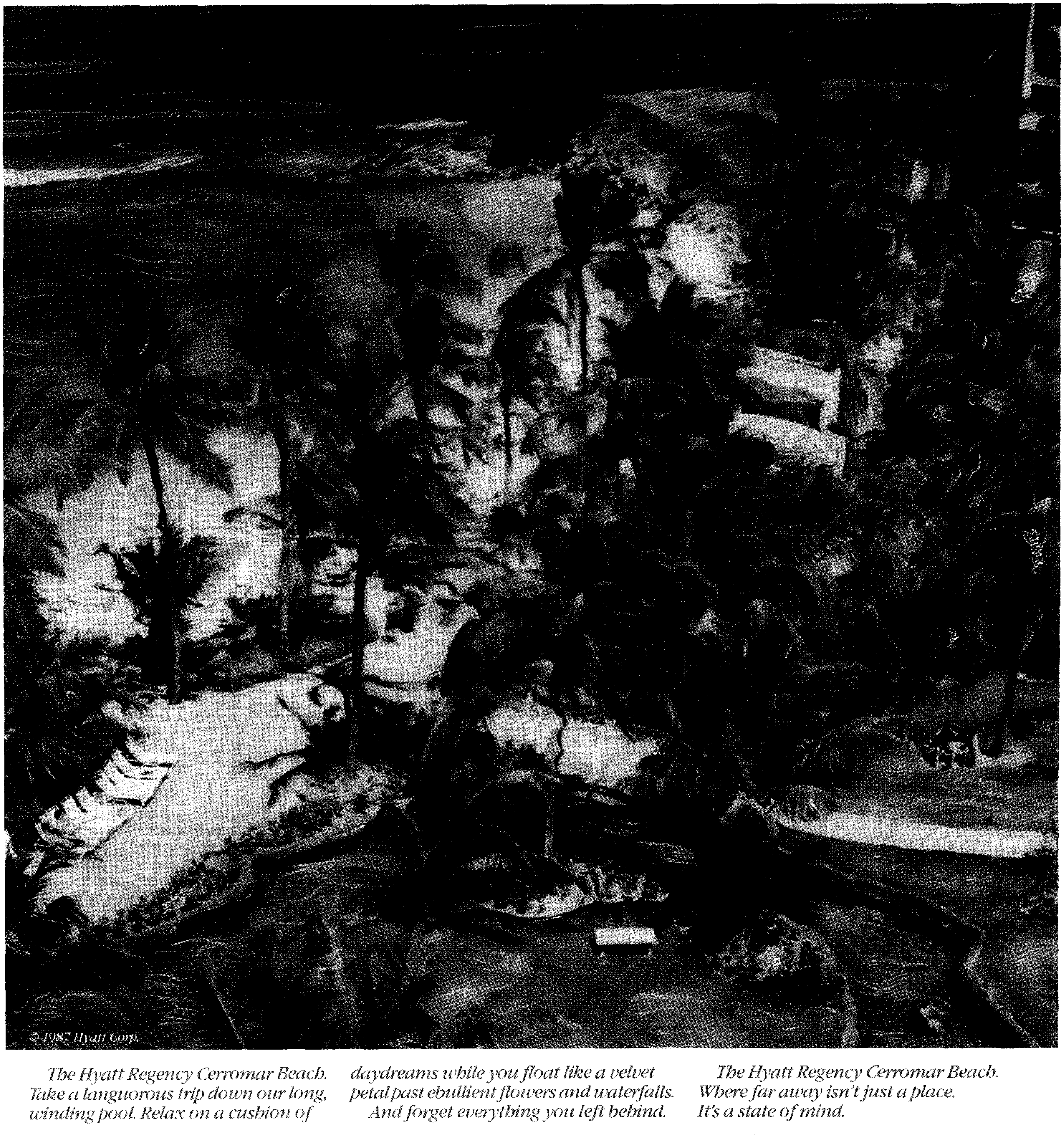
A place to unwind.



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LETTERS

Straight From the Heart

I AM COMPLETELY IN FAVOR OF DR. Reemtsma and his colleagues continuing their research ["Heart to Heart," by Nick Taylor, July 13]. It *is* sad that living creatures would be destroyed in order to give us life, but those people who will lace up their leather shoes, go picket in front of the hospital, then finish the day with a steak dinner are simply hypocrites.

Julius Heller
Queens

IT IS SAD TO SEE THAT WE HUMANS—DEstroying the Earth with pollution, toxins, and war—are arrogant enough to believe we have the right to save ourselves by torturing, maiming, and killing our fellow creatures.

But then, this is what we did at Auschwitz.

Cynthia Newton
Montclair, N.J.

I FEEL THREATENED BY ANY "SELF-DEscribed animal-rights moderate" who finds "chilling" the idea of raising baboons or chimps to be "harvested." Is the prospect of condemning thousands of humans to die sooner than necessary *less* chilling?

Felicia Ackerman
Providence, R.I.

AS AN ANIMAL LOVER, I WAS OUTRAGED by "Heart to Heart." I would like to get these surgeons on an operating table, without anesthesia, and open *their* chests. I probably wouldn't find anything inside.

Joyce Feldman
Manhattan

New York IS TO BE APPLAUDED FOR ITS continued coverage of the medical community. These articles help keep the public well informed.

Barbara Haley Sirota
Manhattan

I AM APPALLED THAT JOSEPH RIZZO has "prayed" for a healthy young person to die so that Rizzo might have "the heart." Why would an old man want a young person to die?

In this particular case, the use of a beautiful animal's heart would be a shame and a waste: Someone like Rizzo should really be praying for a new brain.

Norma Amigo
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Imitation of Life

DAVID DENBY WRITES THAT IN THE PARris Island scenes of *Full Metal Jacket,* "except for a couple of tiny, barely articulate exchanges, Kubrick won't allow the men to talk to one another" ["Movies: Death Trap," July 13]. In most Parris Island platoons, recruits are indeed prohibited from speaking to one another. In this, as in all other respects, Kubrick's portrayal is entirely accurate.

Steven Goldberg
Manhattan

Words of Love

IN "LOVE," ELLEN HOPKINS MAKES IT pretty clear that she is fed up with sadness ["Summer Pleasures," June 29–July 6]. Unfortunately, the article leaves little room for any other emotion. I feel such an overwhelming sadness for the young men and women with whom she spoke. After being married for 43 years, I have learned the meaning of love.

Love is simple: It's dreaming for someone else as well as for yourself.

Of course, my husband and I fell in love during the Roosevelt administration, when caring for other people was popular. In the climate of Reagan's presidency, I imagine that would be a strange phenomenon.

Eda LeShan
Manhattan

Those Lauren Ads

A DISPARAGING REMARK ABOUT RALPH Lauren's advertising was attributed to me in "Homes" ["Summer Pleasures," by Marilyn Bethany, June 29–July 6]. As a professional in the fashion field *and* a big fan of Ralph Lauren's, I would never have made such a comment.

Martha Pasco Baker
Manhattan

Medical Update

"NEW YORK HOSPITAL ON THE SPOT" [BY Michael Stone, June 22] did not adequately address the main reason current medical training is inappropriate: It is obsolete.

Many patients who these days are kept alive with ventilators, pressor agents, and antibiotics would have died much sooner 50 or even 20 years ago. When a patient suffered a stroke in the 1950s, he was admitted to the hospital for observation and hydration, and little else. Today, that same patient has an emergency CAT scan, is probably put on anticoagulants, and may undergo surgery. Patients now demand much more from a medical resident.

Medical residencies are also relics of a time when it was expected that all young trainees would serve apprenticeships in the professional guilds they aspired to join. Interns and residents were the medical equivalents of legal clerks and deacons, both in the arduousness of their duties and the size of their paychecks. No other profession, however, has continued to demand from its youngest practitioners what is in effect slave labor. This discrepancy contributes to the dissatisfaction of medical residents. It is unfair to patients and their doctors to expect decent medical care from a system whose logic and usefulness have expired.

Joseph Triebwasser, M.D.
Cambridge, Mass.

THE NEW YORK HOSPITAL HORROR STOries brought back memories of my own experiences as a registered nurse in a major city hospital—I could tell stories that would make most people's hair stand on end.

I still get goose bumps thinking about the graveyard shift, when we got by with a skeleton crew of inexperienced nurses and an indifferent administration. It was a given that no intern would ever let his guard down and ask for help—that would show he couldn't hack it. Many a young doctor has been saved by an alert nurse who has stopped would-be disasters before they could happen.

Myrna Fein
Van Nuys, Calif.

Minding Our Manners

"THE BUILDINGS NEW YORKERS LOVE TO Hate" [by Richard David Story, June 15] was excellent, but where are your manners? *New York* should tip its hat to *The Illustrated London News* for its February piece "Blots on the Landscape."

Gloria Carr de Veyrac
Manhattan

Correction

INCORRECT INFORMATION ABOUT L'Omnibus de Maxim's was included in the *Cue* Restaurant Directory in the July 13 and July 20 issues. The restaurant, located at 21 East 61st Street, is open throughout the summer. ■

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

WHITE HOUSE TATTLER...*SPY* STOOD UP...BLOODY MOVIE SHOOT?...ROCKET FROM MIAMI

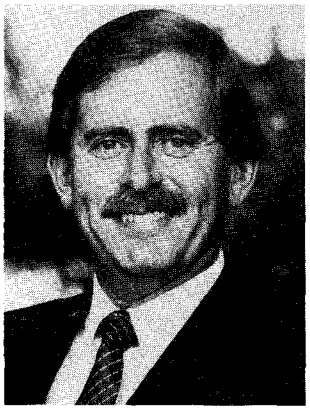
EX-REAGAN AIDE PEDDLING HIS TALE

Former White House aide David Fischer—who, according to the New York *Times,* took $20,000 a month from fund-raiser Carl Channell to help arrange private meetings between the president and *contra* contributors—is peddling a tell-all book about his ten years with Ronald Reagan.

Fischer, who says he has done nothing illegal, has been given total immunity by special prosecutor Lawrence Walsh in return for his testimony. He was Reagan's personal aide during the 1976 and 1980 presidential campaigns, and occupied a cubbyhole office next to the Oval Office for five years.

ICM agent Binky Urban is circulating a 46-page proposal for a book by Fischer that promises to tell the story of his "disillusionment" with Reagan and his "first-hand observations of the use, abuse, and absence of leadership in the White House." Among the juicier anecdotes: a scene in which Reagan calls his 1980 campaign manager, John Sears, and his staff "dirty, rotten bastards" when they try to kick Ed Meese off the campaign, and another in which Nancy Reagan allows "one of her male friends and his gay lover to sleep overnight in the Lincoln bedroom."

Urban confirmed that she is trying to sell the proposal.



DAVID FISCHER

FATAL FOOTAGE BOUND FOR GORY?

Producers Sherry Lansing and Stanley Jaffe are making some last-minute changes in *Fatal Attraction,* their film starring Glenn Close and Michael Douglas that is set to open on September 25. A source involved with the project says that they are adding new footage to the movie's climax "to make it gorier." *Fatal Attraction,* which is being shot by *9½ Weeks* director Adrian Lyne, is the story of a New York woman who has a one-night stand with a married man and begins harassing his wife and child.

"After screening a cut of the film," the source says, "they decided they wanted more gore in the confrontation between Douglas and Close. So next week, the crew is going back up to the Bedford house where they did the original shooting."

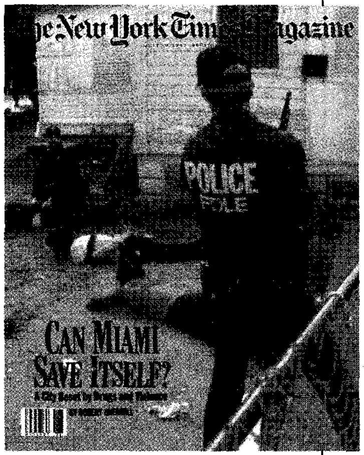
A Paramount spokesman confirmed that new footage will be shot in Westchester, but said it's not because the moviemakers want to give the audience more blood. "They are just doing pickup shots and backgrounds," he says, "nothing dramatic."

GLENN CLOSE

TIMES HEARS FROM ITS MAN IN MIAMI

A photograph that accompanied the *New York Times Magazine* cover story on Miami wasn't the only part of the article that caused a stir last week. While the Miami *Herald* was revealing that a picture of police arresting drug smugglers was a mis-captioned four-year-old advertising shot, the *Times*'s Miami-bureau chief, Jon Nordheimer, was sending off a blistering memo about the article to the Sunday magazine's editor, Ed Klein.

The lengthy memo called the article, by Robert Sherrill, "another bit of West 43rd Street zaniness." Nordheimer cited "distortions" in the piece, and criticized Klein for assigning a story on Miami to a writer who lives 463 miles away, in Tallahassee. The memo challenged population and crime statistics Sherrill used, and compared the article with "far more sophisticated and insightful pieces" on Miami: David Rieff's article in the May 18 issue of *The New*



THE *TIMES*'S MIAMI COVER

THE DAY THE MAYOR WASN'T WASPISH

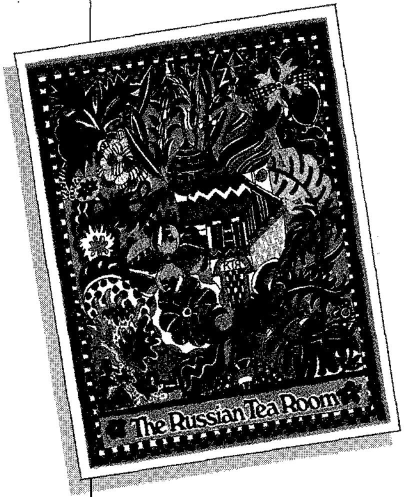
Mayor Koch was supposed to appear on the cover of the current issue of *Spy,* but stood the magazine up when he learned that its editors wanted him to pose in classic British "hunting pinks." Photographer Chris Callis had to put on the riding outfit and photograph himself to illustrate a story on "WASP-mania." "It was insane," says *Spy* editor Graydon Carter. "We showed the mayor a picture of the costume and even got his clothing sizes. The morning of the shoot, we got a call saying he was on his way. Then, five minutes later, we got a call from this Irish press assistant saying, 'It doesn't seem appropriate.' Now *Spy* hopes Andy Stein will be mayor."

Tom Kelly, the Irish press assistant in question, says, "I only found out about this costume business when we were on our way there, and thought it would look very unprofessional. I couldn't understand why they wanted the mayor in a riding outfit to begin with. I mean, this is not one of your great horseback riders. I talked to somebody up there who got very belligerent, and I advised the mayor not to do it."

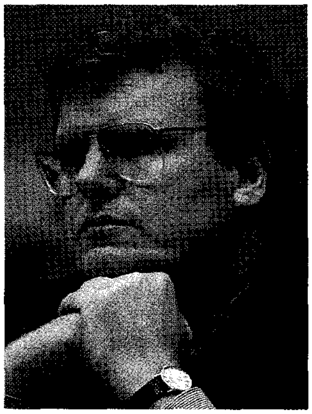
ASSISTANT EDITOR: PEG TYRE

Photographs: top, A.P./Wide World; bottom, ©1987 Thomas Victor.

HUDDLING AT CBS...MOMA EYES FRANKFURTER...HERE'S LOOKING AT YOU, BOGEY



RUSSIAN TEA ROOM MENU



HOWARD STRINGER

THEY MIGHT BE GIANTS

Yorker and Joan Didion's recent book excerpts in *The New York Review of Books.*

Klein did not return calls. Nordheimer said he "could not discuss an internal memo."

ROTTEN RATINGS RATTLE CBS NEWS

CBS News president Howard Stringer and *CBS Evening News* executive producer Tom Bettag held a series of meetings with their senior staff last Tuesday, the day it was announced that the *Evening News* had received its lowest rating since 1964. The rating marked the seventh week in the last eight that the show has finished third, behind the NBC and ABC evening newscasts.

Although CBS News spokesman Tom Goodman says there are no changes afoot, a staffer says, "People are taking bets on when Bettag and Stringer will come to blows. Stringer produced this show when it was its strongest, and his formula was softer pieces, more heartland, less Washington. Bettag believes the show should be a hard-news broadcast. He's very strong-willed and is sticking to that. "Everyone expects something to happen soon. The speculation ranges from the calm mode, which is that the show will just be fine-tuned, to the panic mode, which is that Dan Rather will have to go because he's taken CBS as far as he can take it."

FRANKFURT MAN MOMA'S BOY?

The Museum of Modern Art may be looking to Germany to find the next head of its architecture-and-design department. The director of Frankfurt's German Architecture Museum, Heinrich Klotz, has met with MOMA's director, Richard E. Oldenburg, about the job. The position was first filled by Philip Johnson.

Klotz wouldn't say whether he has received a formal offer from MOMA. But the art historian, who has taught at Yale and at Washington University, did acknowledge that he "will return in September and will meet again with Oldenburg and perhaps the trustees."

Says Oldenburg, "We're informally talking to several candidates. We'll probably make a decision in the fall."

BOGEY NEXT FOR MURROW WRITER

Ann Sperber, who spent twelve years researching and writing *Murrow: His Life and Times,* the definitive biography of Edward R. Murrow, is now turning her attention to Humphrey Bogart.

Sperber, who has signed a book contract with William Morrow, says her inspiration for the project came from Murrow. "Bogart and Murrow were friends," she says. "They were alike in many ways. They were both trying to maintain their integrity in very tough fields." Sperber says she plans to complete the manuscript by 1990.

RESTAURANT NOTES FROM ALL OVER

The Russian Tea Room has hired a food consultant for the first time in its 60-year history. It has brought in Jacques Pépin, who says that he hopes to gradually introduce "lighter, more contemporary fare" to complement the restaurant's famed blintzes and chicken Kiev.

"People like our borscht, so we won't take it off the menu," he says, "but we might make it with duck as well as beef. We might have more fish, grilled game, and lighter desserts. We're not going to turn everything upside down, but we'll update old favorites."...

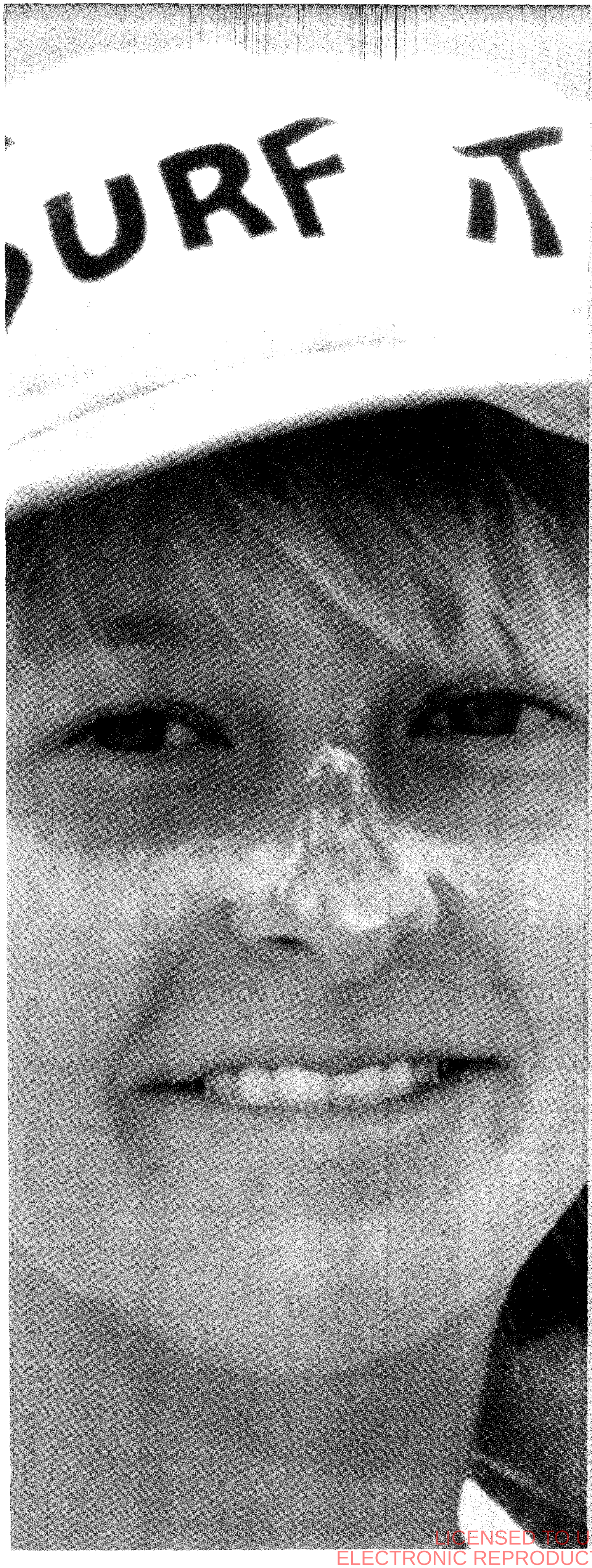
Mezzaluna co-owner Aldo Bozzi is opening a new restaurant on Spring Street where the SoHo Charcuterie used to be. The new restaurant, which will be called Mezzogiorno, is slated to open in late October. Like Mezzaluna, it will serve appetizers and pasta and have a woodburning oven for designer pizza.

SINGING GIANTS MAY SUE CRAZY EDDIE

More trouble is brewing for Crazy Eddie. They Might Be Giants, a New York pop band, is threatening to sue the company, claiming that the electronics chain illegally used two of its songs for a radio commercial. Crazy Eddie chairman Eddie Antar is also being sued by angry stockholders who charge that he traded company stock on inside information.

The Giants' manager, Jamie Kitman, says that in April, Crazy Eddie's ad director offered the band $7,500 to come up with a jingle for an advertising campaign. The group refused the offer. Then, last month, Crazy Eddie began running a new commercial that the band claims uses parts of two of its songs, "Mister Me" and "Absolutely Bill's Mood." Says Kitman, "We've hired lawyer William Krasilovski, who specializes in copyright-infringement cases, to press this suit." But a Crazy Eddie spokesman, Harry Spero, says, "They're trying to get publicity. Their songs sound as much like our jingle as 'Old MacDonald' sounds like 'The Star-Spangled Banner.' "

Photographs: center, Cynthia Johnson/Gamma-Liaison; bottom, Karen Kuehn.



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The Bottom Line/John Crudele

HOW TO HANDLE A WINDFALL

FOUR CASE STUDIES

A REAL-ESTATE BROKER WE'LL CALL Sally Hine inherited $500,000 from her mother about a decade ago. Over the next five years, a money manager helped her become a millionaire by investing in the stock market at a time when good performances were rare.

But Hine wasn't satisfied. "She got greedy," says one acquaintance. She switched advisers, and the money was pulled out of conservative stocks and put almost entirely into shares of oil companies. By the early eighties, Hine was again only a half-millionaire.

Her next effort turned out a little better. A third adviser put her money into conservative stocks, and her account grew to $650,000 after about three years.

Overall, in more than ten years, her inheritance had grown at an annual rate of 2.66 percent. That means she would have done better just putting the money in a 5.5 percent savings account (which now would total about $854,072).

Her experience illustrates how hard it can be to handle windfall wealth. Horror stories are common: star athletes and entertainers who've earned millions over the years but today are drowning in debt, lottery winners who have squandered their fortune. But even among ordinary folk, the number of sorry cases is likely to grow as the baby-boomers inherit the homes and other assets of their parents.

"It happens all the time. A person is making a decent living. A parent dies and they get a couple hundred thousand dollars. That's a disruptive thing," says Heidi Steiger, a managing director for Neuberger & Berman in New York.

What people should do with windfalls depends on their long-term goals—the style of living they want to achieve, the amount of risk they are willing to endure, and many other factors. Some people go to investment advisers for counsel, but they can be expensive, typically costing around $150 an hour or one percent per year of the assets being managed.

Here, culled from the files of money managers, are several case studies of people who suddenly got rich and how their money was handled:

☐ Joan, a 45-year-old Kansas woman now living in New York City, got a $250,000 settlement from an insurance company when her only relative, an older sister, died last year after a car accident. Joan had a modest income, no financial expertise, and little savings. "She came in and said, 'What do I do?' " says Lewis Altfest, president of L. J. Altfest & Company in New York. After some discussion, Altfest decided that Joan's appropriate target was a return of 15 percent a year. "Her ultimate goal is to continue her standard of living without income from her job," Altfest says.

While he is "not wholly sanguine on the market" in general this year, Altfest had Joan put 20 percent of the money into stock mutual funds that don't charge a fee. They included Partners Fund, Lehman Opportunity Fund, Royce Value Fund, and Price New Era Fund, all of which invest in out-of-favor stocks. Twenty-five percent of the money was put into convertible corporate bonds, which ensure income while allowing for appreciation. She put 30 percent of the money into tax-free municipal-bond funds, 20 percent into real estate, and 5 percent in a gold fund.

Using that strategy, Altfest thinks, Joan will be able to leave her job in ten to fifteen years. Then she'll retire to Kansas and live in a house on her real-estate investment—land she bought at depressed prices and is now leasing to a farmer.

☐ Roger, about 50, lost his job last year when a *Fortune* 500 company cut its executive staff. After working there fifteen years, he had an investment account with the company worth about $600,000. He's getting half his former $90,000-a-year salary for eighteen months.

Steiger, at Neuberger, became his investment adviser. "We want to get as much growth in his account as possible before he starts needing income," she says. "His objective is not to take any income out for the first few years." After that, the money earned from the account can supplement his retirement plan.

At present, 85 percent of Roger's money is in the stock market. His portfolio includes Eli Lilly, Anchor Glass, Hospital Corporation of America, Dayton-Hudson, K Mart, and Kenner Parker Toys—all fairly safe investments that have the chance to grow. Both Dayton-Hudson and Kenner Parker, for instance, rose sharply over the past weeks because of takeover attempts.

Five percent of Roger's money is in a Control Data bond that is yielding 12.75 percent, and the remaining 10 percent is in cash as a cushion in case the adviser finds an investment to move into quickly.

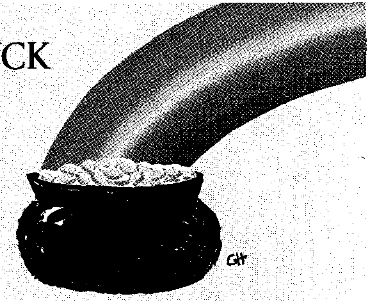
By the time Roger's half-salary runs out, Steiger will have reduced the stocks in the account and increased the bonds, aiming for an annual income of between $50,000 and $60,000, including Social Security payments.

☐ Josh and Peter, both in their forties, were put in charge of $660,000 in assets last year, on the day their parents moved into a nursing home. Rather than turn all the assets over to the home (a practice that is common), the parents wanted a trust set up to take care of their expenses.

The sons opened a $330,000 fund for each parent. Sixty percent of the assets were originally in stocks and 40 percent

IMPROVING ON GOOD LUCK

A Lottery-Winner's Portfolio



SUBJECT: 35-year-old winner of $1-million New Jersey Lottery.

WINNINGS: $40,000 a year after taxes.

GOAL: 8% return (beat inflation by 4%).

Investment	Price paid*	Current value	Percent gain
20th Century Select Fund	$ 8,000	$10,469	+30
Windsor 2 Fund	$ 8,000	$ 9,596	+20
Nuveen Unit Trusts	$12,000	$11,914	-1.1
Carlyle Real Estate Limited Partnership	$ 8,000	NA	NA
Keystone Precious Metals Fund	$ 4,000	$ 7,383	+85

*In November or December 1986

Illustration by Gary Hallgren.

were in bonds. But the stocks were mainly utilities, bought because they offered good dividends. On the advice of Neuberger & Berman, the brothers and their parents decided that utilities would be hurt when interest rates rose, so they diversified. They kept safe utilities like AT&T, US West, Ameritech, and BellSouth. The rest of the utility stocks were sold and replaced by Armstrong Rubber, Citicorp, Household International, Gerber, and United Telecommunications—all considered relatively safe yet with a chance for growth. The bonds were kept, giving the trusts a steady income to pay nursing-home costs.

☐ Frank, 35, won $1 million in the New Jersey Lottery last year and will get $50,000 a year for the next 20 years. He wants to maintain the current style of living for him and his family and retire—financially secure—at 55. His goal is to get a return on his investments that is 4 percent above the inflation rate, now about 4 percent over the last year. With $10,000 a year set aside for taxes, Frank has $40,000 to invest.

For six months, the first $40,000 was put in a money-market fund while Frank and his adviser, David Bugen, a principal of Individual Asset Planning Corporation in Morristown, New Jersey, developed a strategy based on the inflation rate.

They decided the first year to place $12,000 in tax-free bonds, buying Nuveen Unit Trusts with five- and ten-year durations. Another $8,000 was put into the 20th Century Select mutual fund, considered a growth investment, and $8,000 into the more conservative Windsor 2 Fund. They put another $8,000 in a real-estate limited partnership, called the Carlyle Real Estate Ltd. Partnership Number 16, which invests in mostly commercial properties. The last $4,000 went into the Keystone Precious Metals Holding Fund. Precious Metals, although up 85 percent since the investment late last year, is risky and could decline quickly. "Our role as an adviser is to help him get out of the investment when appropriate," Bugen says.

So far, the stock funds have also done well: The 20th Century fund is up 30 percent and the Windsor fund up 20 percent. The bond fund is down about one percent; it's too early to tell how the partnership is doing.

"Some people say life was a lot easier before they had the money to worry about," says Bugen. "But it's a great problem. I wish I had that problem."

A MYSTERY CASINO

A SNIPPET OF TRANSCRIPT FROM A NEW Jersey Casino Control Commission hearing has excited some people on Wall Street. The hearing was on the reorganization of Caesars World, which owns Caesars Atlantic City casino, and the man being questioned was Jeffrey Tindell, a partner with the law firm Skadden, Arps, Slate, Meagher & Flom. Something Tindell implied about a different deal has Wall Street anticipating another big restructuring in the casino business. Here's how the dialogue went:

Vice-chairman Carl Zeitz: "Good afternoon, Mr. Tindell. Have any other Atlantic City casino licensees or their parent holdings also approached Skadden, Arps in terms of recapitalization proposals?"

Tindell: "It's a difficult question to answer, particularly—"

Zeitz: "Question of privilege?" . . .

Commission chairman Walter Read: "I don't think . . . Commissioner Zeitz asked for names. He just asked how many. Maybe a number would do."

Zeitz: "Just an answer, yes or no."

Tindell: "Yes."

Who is this mystery casino operator thinking about a restructuring? It could be Bally Manufacturing, a Skadden, Arps client, the folks on Wall Street say. Bally hasn't been commenting on persistent rumors of a possible restructuring.

THE RUNOFF

THE NEW YORK STOCK EXCHANGE IS investigating the trading in Kenner Parker Toys on July 16, when the stock ran up $6 just before a buy-out bid by New World Pictures. The information will probably be given to the Securities & Exchange Commission, which is usually tougher on these matters than the NYSE. In fact, there may have been another leak on Kenner that week—this one about a leveraged buy-out that Kenner's management was supposedly studying. Traders knew of the leveraged buy-out possibility because word got out that the stock had been placed on the secret restricted list of Dillon Read, Kenner's investment banker. . . . Pan Am is protesting Drexel Burnham's decision to advise employee groups who have expressed interest in restructuring the airline. In a letter to Drexel, Pan Am says the firm has a conflict of interest, since it was given confidential information last fall in connection with sale of secured equipment certificates. . . . Salomon Brothers has put together a small team of investment bankers, researchers, and bond traders to give advice and Salomon's money to financially troubled companies. Experts think other firms, too, may start putting their own money into overleveraged companies. . . . Takeover rumors continue to focus on MCA, Foster Wheeler, and Kansas City Southern. Asher Edelman is still said to be buying Foster Wheeler stock, but his intentions are unknown. Sources say Revlon's Ronald O. Perelman is monitoring MCA's situation but hasn't bought any stock; so far, no move is being planned. ■

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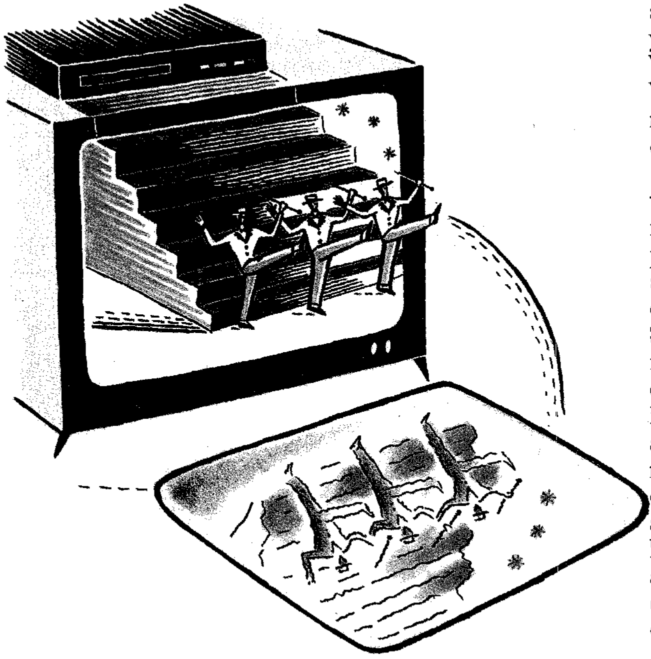
IMPROVING YOUR IMAGE

PICTURE-PERFECT

COUCH POTATOES, REJOICE: THE PICTURE for VCRs is suddenly much brighter. JVC, the inventor of VHS, has just one-upped itself with Super VHS (S-VHS)—a new generation of both VCR and tape that doubles the resolution of video recordings.

But getting a sharper image isn't cheap. You can't make an S-VHS recording on your good old-fashioned VCR—not even on your super-duper digital model. The tape will run, but all you'll get is a VHS-quality image. The new S-VHS machines, out in stores this week, will cost about $1,100. (You can buy a basic, no-frills VHS VCR for about $225.)

Still, the new technology isn't totally incompatible with today's products: Standard VHS tape will play on the Super models. That makes sense, because right now no S-VHS titles are available, and movie studios have no immediate plans to market their home videos in the new format. A blank two-hour S-VHS tape will sell for about $20—nearly three times the cost of a regular tape. (The new tapes are coated with smaller, denser particles.)



QUANTUM LEAP: *Every detail is clear with the new Super VHS.*

So why is S-VHS being hailed as a major advance? Typical broadcast-television images have about 330 lines of resolution. VHS VCRs can record only about 240 lines, so when you record off the air, the original image is instantly marred. Super VHS lives up to its name: It records close to 430 lines, for a vastly superior picture. "For the first time, you'll be able to see the entire signal that's being broadcast," says a Zenith spokesman.

The difference is eye-rubbingly obvious: It's like looking through a car's windshield before and after it has been cleaned; suddenly, every detail is clear. JVC demonstrates the unit by switching back and forth between VHS and S-VHS images: In the latter, it's possible to discern the texture in a weave of cloth. After running a lab test on the JVC machine, *Video Review* called it "a quantum leap in image quality."

Each TV signal is made up of two elements: luminance (or brightness and sharpness), which carries the black-and-white portion of the image, and chrominance, which carries the hue.

JVC has separated the two elements and boosted the luminance to a higher frequency range and broader bandwidth. The result is a noticeable increase in horizontal resolution, a reduction in the signal-to-noise ratio, and less cross talk (the interference between the two signals that creates fuzzy color and a moiré effect).

Most VHS manufacturers have already jumped on the Super bandwagon. Matsushita, RCA, Hitachi, Panasonic, Sharp, Mitsubishi, and Zenith—as well as JVC—will be marketing S-VHS VCRs with a range of different features. JVC is making professional dubbing equipment that will allow movie producers to re-record their material onto S-VHS cassettes, but there doesn't seem to be any hurry to transfer videos to the new format. Why bother when the standard tapes will play on the new machines?

Even the manufacturers concede that the real action will probably be in camcorders. "When you see that the tape you made of your son's Little League game has better quality than the network broadcast of the World Series," says Steve Isaacson, the general manager of JVC's consumer division, "there won't be any question about the benefit of the technology."

In fact, it looks as if the first software for the new machines will be the stuff you tape yourself. So far, JVC, RCA, Panasonic, and Sharp have announced plans to sell camcorders—in both full-size and compact (S-VHS-C) models—by late fall. They'll probably cost slightly over $1,500. With their improved picture quality and longer playing time, S-VHS-C camcorders could give 8-mm. machines some heavy competition.

"As far as camcorders go," says Bob Gerson, editorial director of *Twice*, an electronics-industry trade magazine, "S-VHS will be a clean sweep—an instant success. In a very short period, Super-VHS will replace VHS. The image is so much better that the copies you make from your original S-VHS tape will be better than the VHS originals you can record now." For playback, the camcorder plugs right into a TV set.

But to see the difference in the new tape, you need a TV monitor that can display 400-plus lines of resolution. JVC says that most of today's high-end TVs have that capacity. The S-VHS VCR can be plugged right into the radio-frequency connection of a TV (for the least impressive results) or the audio and video inputs of a monitor-receiver. Still, the best image is obtained when the luminance and chrominance elements are kept separate, and that requires a special input jack called an S-connector, which is on several of this year's monitors.

By late fall, videophiles will be able to check out about a dozen S-VHS products. JVC's HR-S7000 VCR, at $1,200, has four heads, hi-fi stereo sound, high-quality video processing, slow motion, freeze-frame, and a high-speed search mode. The company has introduced four monitors with S-connectors, ranging from 20 to 35 inches. (So far, the 20-inch is priced at $569; two 26-inch models are $799 and $1,099.)

Zenith's VRD700 has similar features, as well as MTS (multichannel TV sound) stereo and onscreen programming. It will sell for under $1,300. Sharp makes two S-VHS VCRs, which are sold in Japan only. The VC-D100X is $2,000. The $1,500 VC-D10 includes digital special effects. It's got a multi-screen function that can display nine different images at the same time; it also has PIP ("picture in picture"), which permits viewing of a videotape and

Illustration by Brian Cronin.

broadcast program simultaneously by superimposing a small inset into a corner of the TV screen.

These may eventually be available in the United States, but Sharp's immediate marketing plans are somewhat more modest. The company plans to introduce an S-VHS VCR for $1,000 or so and a $1,500 S-VHS-C camcorder, the VL-C77UA, next spring. Sharp's $499 twenty-inch TV with an S-connector, the 20MV97, however, will be ready early next year.

Hitachi's VT-2700A has spectacular digital effects. It can display twelve pictures at a time. It's also got PIP, multi-strobe, and "mosaic painting" effects, as well as MTS stereo sound—for a mere $1,199. It will be on the market in October.

Mitsubishi makes the HS-423UR unit, with four heads, VHS hi-fi, and MTS stereo. Panasonic will be marketing two camcorders and one VCR in late fall; prices have yet to be established. And RCA, one of the first companies to announce S-VHS and S-VHS-C camcorders, will introduce its products in late August: The VPT640HF VCR has MTS circuitry and VHS hi-fi; the VPT695HF has digital effects, including a twelve-picture multi-screen and PIP.

David Dunlap, of Toshiba, which showed a prototype S-VHS machine at the summer Consumer Electronics Show but has no immediate plans to market a unit, says, "I think S-VHS is the way of the future. It's not just a new little knob or extra feature; it really improves the picture quality. But the support on the software side has got to be there." Warren Lieberfarb, president of Warner Home Video, adds, "We're looking at S-VHS with interest and respect, but we have no plans to release S-VHS titles. Until there's a player base, why should video stores buy more product? It's another one of those chicken-and-egg vicious circles, and I'm not at all sure how it will get resolved."

Even JVC admits that S-VHS won't take off overnight. But any self-respecting video buff will want to consider a version of VHS that looks better than Beta. At least, that is, until Sony's new ED-Beta comes out. That's a metal tape with an even higher resolution than S-VHS. For consumers who have weathered an endless onslaught of formats—first Beta, then VHS, then Beta and VHS with hi-fi, next 8 mm. and VHS-C, Super Beta, and now Super VHS—it should come as no surprise that to get ED-Beta-quality images, you'll need an ED-Beta machine.

LOOK, MA—NO FILM

IT'S BEEN SIX YEARS SINCE SONY FIRST wowed the press with its announcement of a totally new type of camera—the Mavica—that uses a small floppy disk instead of film to record still images. Back then, the company said the product would sell for about $750 and ultimately compete with 35-mm. cameras. Sony went back to the lab and has still not produced a consumer model.

Meanwhile, Canon, Konica, Kodak, and Sony have developed industrial models that, as of now, will cost anywhere from $4,000 (for Konica's KC-400 camera) to $40,000 (for Canon's complete electronic publishing system, with transmitting equipment and hard-copy printers).

Now Casio has become the first company to come out with a consumer model. But the VS-101 isn't exactly the Brownie of still-video cameras. When it goes on sale early next year, it will cost about $1,000. It records up to 50 color images on a two-inch floppy disk for instant viewing. A special playback unit is not necessary: The camera plugs directly into a standard TV. Disks will sell for about $15.

BEST BYTES

Super Control: TRYING TO ZAP COMMERCIALS with a wimpy remote control can be frustrating. No matter how hard you punch that button, nothing happens. So Monster Cable has developed a device that adds the necessary oomph. Zapit is a battery-operated lens attachment that connects to the control and amplifies its infrared signal. With Zapit, your aim can be lousy and you can still zap from over 100 feet away. It's $24.95 from Monster Cable, 101 Townsend Street, San Francisco, California 94107 (415-777-1355).

Seeing Double: Two companies make relatively inexpensive products that plug into your TV and VCR to create PIP. Double Play, from Rabbit Systems, costs $249 and comes with its own remote control. You can get it from Rabbit Systems, Inc., 100 Wilshire Boulevard, Santa Monica, California 90401 (213-393-9830).

MultiVision's 3.1, which has been available since last November, provides PIP as well as MTS stereo sound ("Star Tech: Good Grief, More Gadgets," July 21, 1986). Recently, the company came out with a PIP-only model, the 2.1, which sells for $299. Contact MultiVision Products, Inc., 1751 Fox Drive, San Jose, California 95103 (800-922-PIPS).

Vacation VCR: Sony's latest innovation is a VCR small enough to go with you on weekends. The EV-S1 is an 8-mm. machine that measures eight by eleven inches and weighs less than six pounds. It has a detachable handle for easy carrying and a remote control. On sale this fall, it will cost $900. Contact Sony, Customer Information Center, Sony Drive, Park Ridge, New Jersey 07656 (201-930-7669). ■

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FAST TRACK

NEIGHBORHOOD WATCH

Movieland North

Boutiques have been replacing bodegas on upper Broadway for years now. Last week, the neighborhood's transition got another push when the Nuevo Edison, a Spanish-language movie house on Broadway near 103rd Street, reopened as the Columbia Cinema. The Columbia, with Dolby sound and reupholstered seats, will feature first-run movies in English (the premiere show is *La Bamba*).

The lease for the Nuevo Edison, which closed last year, was picked up by entrepreneur Nicos Nicolaou, 29. Working with industry vet Ralph Donnelly, of City Cinemas, Nicolaou spent nearly $500,000 on renovation. With its capacity of 600, the Columbia is the largest undivided movie house on the Upper West Side.

"There's a great audience living up here," says Donnelly, "that always had to travel to the East Side to see movies in pleasant surroundings." The Loews 84th Street Six, on Broadway, captured that audience after May 1985, when the New Yorker, on Broadway near 88th Street, closed. Since then, the Metro, at 99th Street, has been twinned, and the once-grungy Olympia, at 107th Street, is now being renovated. "It's going to be a movie area," says Donnelly.

LA BAMBA
Columbia Cinema

Theater for the new city.

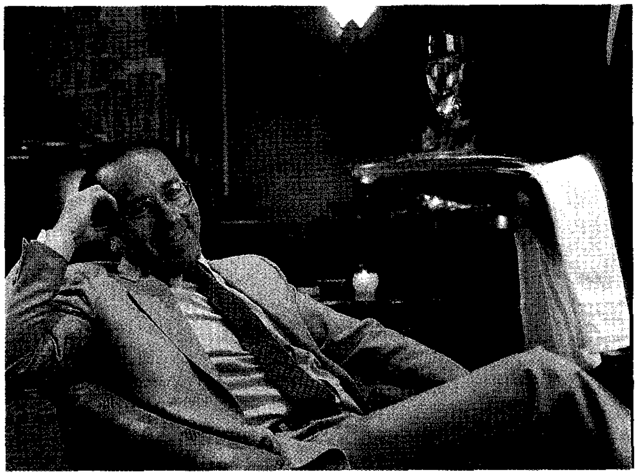
The movies, though, will be standard fare. Revival programs have made way for Hollywood hits. And the Spanish-speaking residents have lost their local theater.

The Columbia, which sits on increasingly valuable land, could be the next to go. "When the lease runs out in five years," Donnelly says, "it may not be there anymore."

Howard Karren

LETTER FROM SAN FRANCISCO

THE BUTLER DOES IT



Stan Bromley: "Everybody's butler."

'New Yorkers are the toughest guests," says Stan Bromley, general manager of the Clift Hotel in San Francisco, a once-faded lady that now attracts New Yorkers who travel. "They expect the most and complain the loudest if they don't get it. But if they're pleased, they're the first to say so."

Bromley, 43, brought the Clift back to life by training his staff to please the most demanding travelers in the world. Though every Clift room is well appointed—overstuffed armchairs with footrests, plush terrycloth robes, a phone in the bath—it's the service that startles. At a moment's notice, Bromley will transform a suite into an office (complete with a word processor), or locate a kennel for a guest's Shar-Pei. The 24-hour room-service menu ranges from Petaluma duck to milk and Blue Chip cookies.

"When I came here in 1982, the Clift was 66 years old, very stuffy and too conservative," says Bromley, who was assigned to revive the hotel by the Four Seasons chain, which operates it. "If I had known in advance what it would take to turn this place around, I would have run the other way."

Bromley, a veteran hotel man who likes to call himself everybody's butler, enlivened the Georgian structure with an $8-million renovation that put a new gloss on the antiques in the lobby, the eighteenth-century chandeliers in the dining room, and the burnished Art Deco bar in the Redwood Room. "That," says Bromley with satisfaction, "put the hotel's grand-but-faded image to rest." At the same time, Bromley enforced an "attitude overhaul" among his staff. Today, bellhops move as if the lobby's Oriental rugs were electrified. They tell guests about jogging routes, or where to find a rare brand of cigar. "There are plenty of luxurious hotels," says Bromley. "But if we can make one thoughtful and unexpected gesture, people will come back to us."

For the overworked traveler, Bromley has instituted a "lobby patrol"—extra staffers who speed late-arriving guests from the front desk into a freshly turned-down bed. "If you arrive later than ten," says Bromley, "you've had a terrible day. You're tired. You can walk in and not think about another thing until morning. At heart," he says, "I'm a yenta. I can't help it. I'm like a favorite grandmother: People are always happy to walk in my door."

Peg Tyre

Photographs: left, ©1987 Frederick Charles; right, Doug Menuez/Picture Group. Illustration by Guy Billout.

QUALITY LIT

BLOCK TALK

THE MORNING AFTER MY "About Men" column appeared in the *Times Magazine,* an editor from Harcourt Brace Jovanovich gave me a call. My author's blurb had said I was hard at work on my first novel, and she wanted a look. I promised her 50 pages in two weeks and hung up.

The problem was, I wasn't hard at work on a novel. I was barely contemplating one. But I sat down at my typewriter, and four days later I was still sitting there. I hadn't written a word. So I decided to find out what some successful writers do about their writer's block.

Vanna White's P.R. woman told me that while Vanna was working on her autobiography, she kept a pad and pen in every room of her house. If, by chance, she thought of something, she could jot it down for her ghostwriter.

I called Gay Talese in Taormina, Italy. He told me he writes best in the morning, and so creates two mornings each day: He rises at nine, writes for three hours, works out, takes a nap, then writes some more. "I use one of those TWA Lone Ranger–style sleep masks," he said.

Tama Janowitz used to write on the bus, working until the end of the line. Now she gets creative by thinking about last night's dinner: "I'll start by describing a hot-fudge sundae or a pizza. I never have trouble writing about food."

Ed Koch doesn't get writer's block. In tandem with a press aide, the mayor has written two books and churns out five newspaper columns a week. He said he writes so often that "it just comes naturally."

"The *only* trick," said Norman Mailer, "is to go in each morning and write, even if your spirit has the taste of aspirin in it—this does not apply to poets."

I took Mailer's advice: went in, sat down, and wrote. When I got stuck, I did some dishes, then wrote some more. The editor liked the first 50 pages and gave me more than two weeks to write the rest—which, after a struggle, I did.

FREDERICK KAUFMAN

THE SPORTING LIFE

FAN of the Year

A FEW WEEKS AGO, baseball fans were treated to a fine piece of live radio—from a game that wasn't broadcast here. Those listening to WFAN (1050AM), the new all-sports radio station, got an earful of fire in a report from Chicago's Wrigley Field during a Cubs-Padres game:

"Andre Dawson, who has hit four home runs in the last three games and has one of three Chicago homers today, was just hit in the mouth with a high inside pitch from San Diego's Eric Show. It resulted in a bench-clearing brawl led by Cubs pitcher Rick Sutcliffe . . . [who] led at least two of about four separate attacks on Show . . . Sutcliffe landing several punches. . . . Show literally ran to the San Diego dugout for his life. . . . After Dawson regained consciousness, he, too, went after Show. . . . We're kinda letting the dust settle here."

"It was about as close to a live blow-by-blow as you could get," says executive producer Luke Griffin. "It was a stroke of luck."

WFAN is in a position to become very lucky this summer. Though it has been broadcasting for less than a month, the station has already attracted 35 new advertisers and started to move beyond standard sports-radio clichés, evolving into a kind of WINS for armchair jocks.

In June, WFAN was WHN, a country outlet that played slick Nashville fare when it wasn't broadcasting the Mets. Jeff Smulyan, president of Emmis Broadcasting, which owns the station, was concerned with WHN's anemic ratings and captivated by the idea of all-sports radio. He hired John Chanin to become WFAN's programming chief, and Chanin brought in producers Griffin (from Mutual) and John Prueter (from ESPN), and host Jim Lampley (from ABC).

Radio host Rose: A WINS for jocks.

The station covers breaking sports news—the Knicks' hiring of coach Rick Pitino, for example—and plans to do "more reporting as we get rolling," says Griffin. "Investigative stuff—the business of sports, scholarships, drugs, agents."

WFAN still has plenty of time for fan call-ins, but even those can break new ground. During a Mets rain delay last week, host Howie Rose served up a conversation between Dale Long, who set a Major League record in 1956 by hitting home runs in eight consecutive games, and Yankee Don Mattingly, who would try to break Long's record that night.

"Dale, what suggestion would you give Don tonight?" asked Rose.

"Uh, change his stance." Mattingly laughed.

"Nah, you keep doing what you're doing," said Long, affection in his voice.

"Hey, I don't plan on changin' anything tonight."

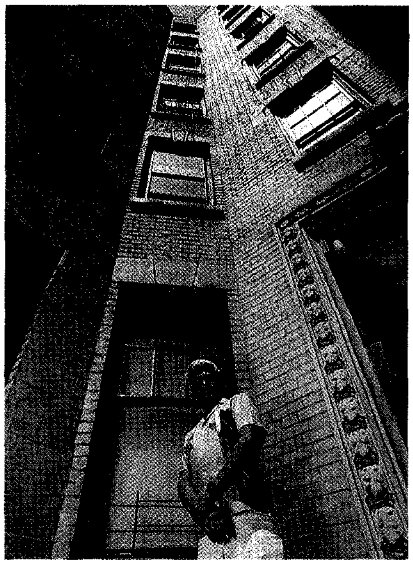
"Good boy," said Long, who showed not a whiff of jealousy that his record might fall (it didn't). Two stars from different eras paid mutual respect, and Rose had the sense to hang back and let the polite country ballplayers chat—a sweet, hard-earned moment in the middle of a long season.

ERIC POOLEY

hotograph by John S. Abbott. Illustration by Robert de Michiell.

LOCAL HEROES

Washington Heights Crackdown



Gonzalez: “Now it's nice. No trouble.”

FOR YEARS, PEOPLE CAME from all over to visit the building at 80 Fort Washington Avenue, near 162nd Street in Washington Heights. They came at all hours of the day and night, to buy crack.

For thousands of New Yorkers who share their buildings with crack factories and retail outlets, it's a familiar dilemma: move out or live in fear. But the tenants of 80 Fort Washington Avenue refused to move or knuckle under. After a quick legal battle—it was no contest, really—they got rid of the worst dealers.

Without the landlord's knowledge, the dealers had paid off tenants to vacate apartments, and moved right in. “There were three or four on my floor alone,” says Jose Gonzalez, 50, who runs his own house-painting business and is president of the building's tenant association. “People would be lined up in the hall at all hours. Sometimes you had to step over them. Now there's a few left in the building, but it's pretty nice, no trouble.”

How did the tenants do it? At first, they complained to the landlord. He contacted the police, who began undercover operations. Still dissatisfied, the tenants hired lawyer Lindsay Rosenberg and went on rent strike. Eventually, the landlord hired a 24-hour guard, who helped reduce the stream of customers. The police made arrests, but the dealers came back.

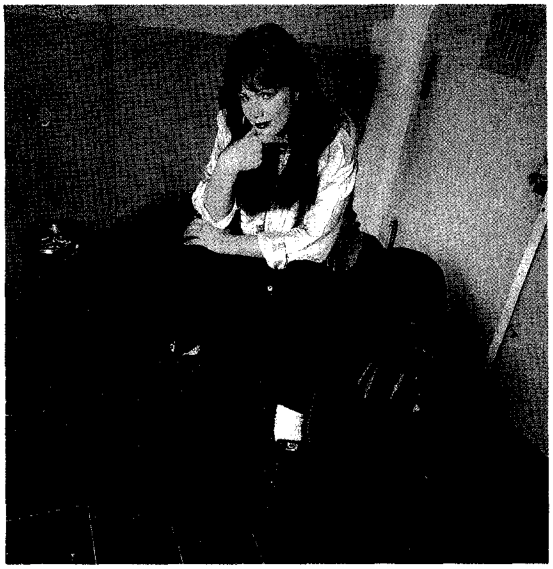
At about that time, Rosenberg found a seldom-used law to rout out the drug dealers. The statute, Section 715 of the Real Property Actions and Proceedings Law, says that a building's residents may bring eviction proceedings against tenants involved in illegal activities. So the tenants served papers on eleven dealers—most of whom never showed up in court, deciding it would be better to leave the building voluntarily than wait for eviction.

“With this law,” says Rosenberg, “tenants can control their own destinies and ensure their safety—without waiting for unresponsive landlords.”

PETER WEBER

SOUNDS

TOMMY BOY'S GIRL



Lynch: Crossing over and getting down.

THE PRESIDENT OF TOMMY Boy records walks into a West Side production studio where a band called Force M.D.'s is shooting a video for its smoochy single “Love Is a House.” A band member named T.C.D., poised to lip-synch his lead falsetto, spots the president standing in the shadows.

“Yo, Monica!”

Monica Lynch, who favors red dye in her hair, jumbo earrings in her lobes, and a funky beat in her music, smiles and says hello. Force M.D.'s, a quartet from Staten Island who not long ago passed the hat on the ferry, are a priority: With their album out and their single climbing the black chart, Lynch hopes to make them “the most popular vocal group in America.”

Lynch, 30, has spent $100,000 on the LP's production, given advance cassettes to everyone from D.J.'s to elevator operators, and cajoled the group into trading its gold chains and fur coats for sleeker fashions. Such labors bring the same rewards Lynch found as a teenager in Oak Park, Illinois, when she sneaked across the border to attend funky high-school dances on the West Side of Chicago: crossing over and getting down.

In late 1981, Lynch answered an ad placed by Tommy Silverman, who had started Tommy Boy earlier that year. “During my interview,” says Lynch, whose résumé included waiting on tables at the Empire Diner and dancing topless in all five boroughs, “Tommy took me out to a plant in Queens. He was impressed that I didn't wince at lifting 26-pound boxes of records.” She became his first employee, and within four years was made president (Silverman is chairman). Success had come in 1982 with “Planet Rock,” a hip-hop anthem by Afrika Bambaataa and Soul Sonic Force that cost $2,500 to produce and sold 650,000 copies. After Force M.D.'s first hit, “Tender Love,” was added to the soundtrack of the film *Krush Groove,* Warner Bros. bought half of Tommy Boy. The deal gave Warner first refusal on all Tommy Boy albums; when it passes, Tommy Boy acts as an independent.

Lynch hops in a cab to preview tracks by Information Society, Tommy Boy's first white group, in a studio on lower Broadway. Then she runs to Tower Records, where she grills the black-music buyer about what's hot. When his back is turned, she wanders to the twelve-inch bins, grabs a handful of “Love Is a House” records, clears away a stack of discs by Duran Duran, and gives her group front-and-center shelf space.

“There,” says the hands-on executive. “That looks a little better.”

JOHN MILWARD

Photographs: top, Nina Barnett; bottom, Karen Kuehn.

RUTH RECOMMENDS

BY RUTH GILBERT

The "Festival of Fantasy and Science Fiction" is at Film Forum 2 July 31 through September 24 with films you're dying to see, like The Day the Earth Stood Still, It Came From Outer Space, The Man Who Fell to Earth, *and many, many more.*

'WOLF AT THE DOOR'

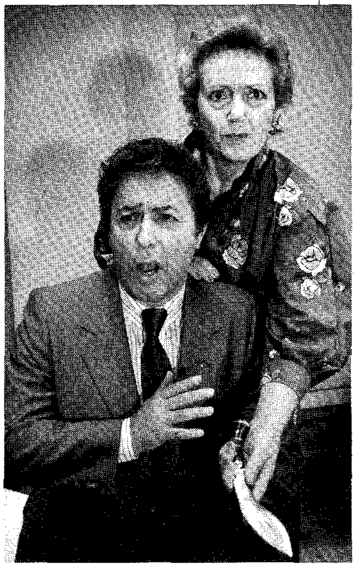
Donald Sutherland stars as Paul Gauguin in a film about the period in the artist's life when he had just returned to France from Tahiti, dead broke but with 66 canvases. It opens July 31 at Cinema 3.

'CLASSICAL JAZZ'

Betty Carter, who was Lionel Hampton's leading vocalist, is featured along with many others in "Ladies First," a tribute to the great women of jazz. It's at Alice Tully Hall August 3.

'FESTIVAL LATINO'

Below are Manuela Vargas and Paco Piñero in Las Bacantes, *adapted from Euripides'* Bacchae *and performed by La Cuadra De Sevilla company from Spain at Joe Papp's New York Shakespeare Festival August 3 through 9.*



VERDI'S 'IL CORSARO'

Enrico Di Giuseppe and Gabriella Tucci (at left, during rehearsal) star in a rarely performed opera, based on Byron's poem "The Corsair" and conducted by Vincent La Selva. It's free at the bandshell on the Mall in Central Park July 30 at 7:30 p.m.

'KING OF THE BUILDING'

Richard Lewis is a doorman and Billie Bird is his favorite tenant, despite her eccentricity (she thinks he's her son). Spend a pleasant half-hour with them July 31 at 8:30 p.m. on Channel 2.

Photographs: center, Carlos I. Fraga/Pilar Tavora; bottom left, Ken Howard.

NEW YORK

Brides AT Last

WOMEN OVER 40 WHO BEAT THE ODDS

BY BARBARA LOVENHEIM

SHE WAS BEAUTIFUL, SHE WAS STYLISH, SHE WAS ACcomplished, and, according to *Newsweek,* she was more likely to take a hit from a terrorist than to find a man to marry. Lila Mukamal, an exotic-looking brunette, had turned 40.

She'd had three careers: elementary-school teacher, film producer at the United Nations, and assistant district attorney in Brooklyn. Her life had many pleasures: a job she liked, lively parties, friends, dating (she'd never had a problem attracting men). But when she turned 40, she suddenly felt the need to get serious; she really wanted to get married.

That summer—five years ago—she rented a beach house in Kismet, on Fire Island, because she'd heard the men there were more mature than many of the younger men she was used to dating. And, despite the odds, she met a man who wanted to get serious, too. Just last month, they were married.

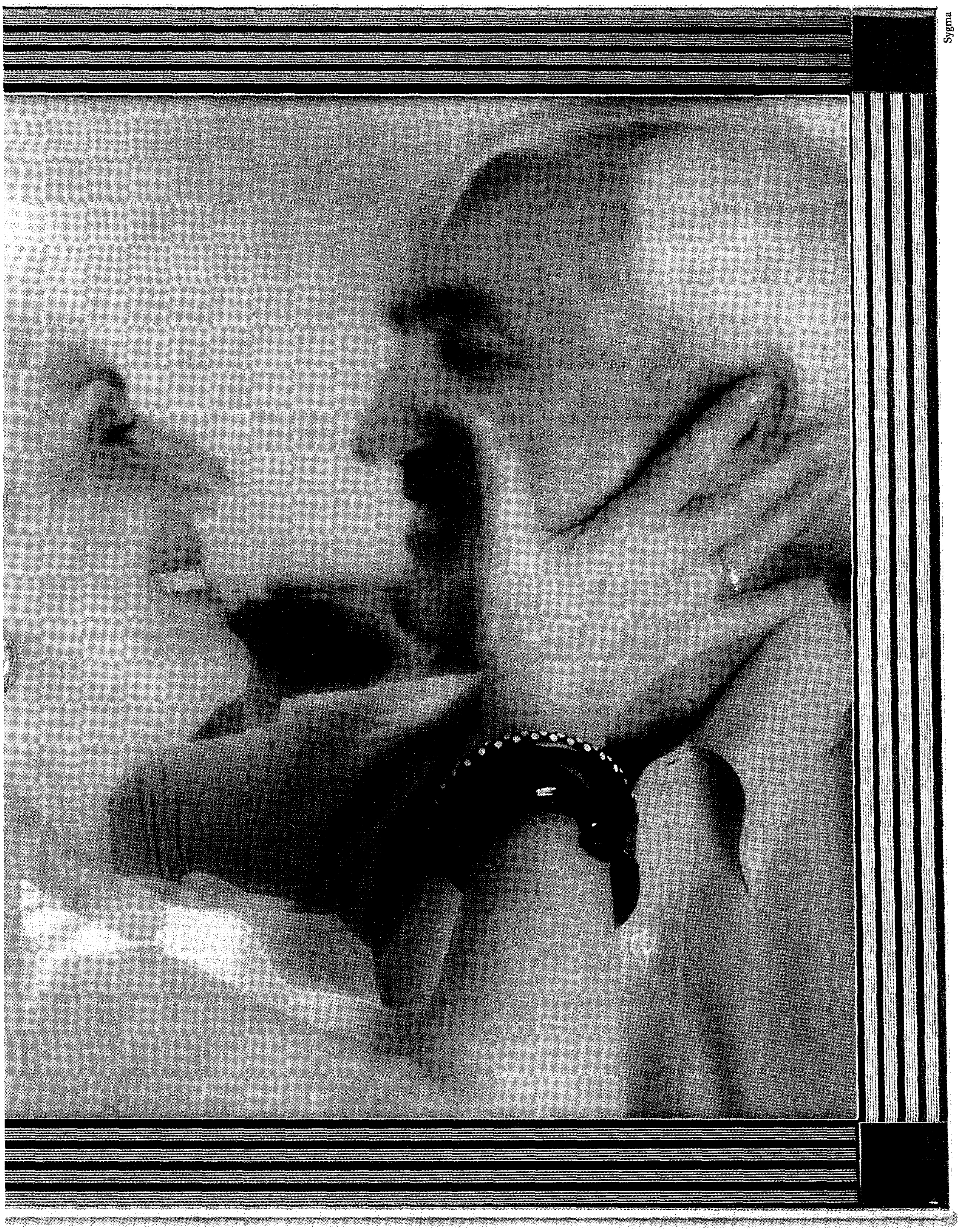
Mukamal's husband, Robert Persky, is 57. He has a law degree from Harvard, a successful publishing company, and three grown children (he had been divorced). He doesn't feel she's too old, too smart, or too independent to share the life he enjoys.

Mukamal is delighted with her new life—with Persky, with his children, with her work (she has just opened her own law practice on Madison Avenue). But, according to the controversial—some might say notorious—Yale-Harvard study analyzing the marriage patterns of American women, she's one of the *very* lucky few. Neil Bennett, a sociologist at Yale, and

Frame courtesy of Tiffany's.

When she was 4

PHOTOGRAPHED BY DOUGLAS KIRKLAND



Sygma

enore Schmidt said "I do" for the first time, to Robert.

WOMEN SAID THAT WHEN THEY REALLY DECIDED TO SET THEIR SIGHTS ON A MARRIAGEABLE MAN, THEY FOUND ONE.

David Bloom, an economist at Harvard, were hardly prepared for the fear and trembling their analysis provoked when it was released in February 1986. Magazine and newspaper columnists seized on their statistical projections as a caustic warning that women couldn't have it all. Bennett and Bloom calculated that white, single, college-educated women born in the mid-fifties would have a mere 5 percent chance of marrying once they'd reached 35; at age 40 their chances would drop to 1.3 percent.

No wonder the Yale-Harvard projections hit women with a mighty force. Even divorced women—about 20 percent of the adult female population—were deeply discouraged, though they weren't mentioned in the study. After all, if a man isn't interested in a 40-year-old woman with an impressive salary and no children to monopolize her—and to make dating a delicate matter—what are the chances of a 40-year-old divorcée with three children, a crowded apartment, and exorbitant day-care expenses?

FEW STATISTICIANS CHALLENGED THE STUDY UNTIL Jeanne Moorman, a demographer with the United States Bureau of the Census, released a contradictory report this past January. Though her projections were far more encouraging (page 24), they didn't generate the excitement provoked by the Bennett-Bloom bombshell.

Even women in their thirties are still demoralized by the message that feminists were wrong all along: Women who choose a career over marriage when they're twenty won't be wanted when they are at their sexual peak. In Manhattan, where 15 percent of women in their late thirties and their forties have never been married, therapists spend much of their time treating female patients who are trying to sort out if they're single because they're neurotic or neurotic because they're single.

"The majority of my female patients are single women whose major complaint is that there must be something wrong with them because they're not married," says Martin Sylvester, a Manhattan psychotherapist. "And most of the psychotherapists I know say the same thing about their women patients."

Is anything wrong with these women? Are they humorless, inflexible, emotionally neutral—all the attributes conjured up by the term "old maid"? If not, why *haven't* they married?

"It's my impression," says Connell Cowan, psychologist and co-author of the best-selling *Smart Women, Foolish Choices,* "that a woman in her thirties may be deferring marriage to develop her career. But if she's still single at 40 or beyond, the dynamics are more psychological than sociological. She probably has a problem with intimacy or closeness. Often, she's been overly selective, or there's a history of a past hurt that hasn't healed.

"The longer you are single, the more difficult it becomes to share and accommodate," he says. "Divorced women have fewer inhibitions and are more flexible."

Other therapists maintain that women who have trouble finding good partners may have been deprived of self-esteem by their parents. "Often you find a breakdown in parental relationships," says Diana Adile Kirschner, co-director of the Institute for Comprehensive Family Therapy, in Spring House, Pennsylvania, who specializes in the problems of single career women. "After all, your mother is the blueprint for who you are. If she wasn't prized in the family or if she doesn't prize you, you can grow up feeling devalued. Or if you're treated as a boy by your father, you may not develop a secure sense of feminine identity."

But Janice S. Lieberman, a Manhattan psychoanalyst, argues that there *is* a shortage of men and that many therapists don't pay enough attention to the problem this creates for women in New York. She argues that single women don't necessarily have distinct psychological conflicts that keep them from marrying. "Clinically," she says, "I see no difference between my women patients who married and those who didn't. There are married women who fear intimacy and married women who have terrible relationships with their mothers. Sometimes, it's the healthier woman who didn't marry and compromise.

"But society refuses to give credence to the fact that there truly is a shortage of men capable of committed relationships. It's easier to blame women—who have traditionally carried the blame for society's ills—for failing to develop sound relationships than to acknowledge this painful reality."

Women who are single for a long time, she says, can develop a sense of inadequacy, even if they are healthy in all other respects. "They think something is wrong with them. They blame their bodies or their looks. Some go to plastic surgeons. Others go to therapists to fix the problem. It's difficult for a single woman in mid-life to maintain her self-esteem."

I MYSELF AM SINGLE, 40, HAVE A PH.D., AND LIKE TO FOcus on the positive. So I set out to find some encouraging examples—women who married for the first time not at 35 (which sounds relatively fashionable) but after 40. However, when I called several therapists and dating services, none could come up with a single example. So I started phoning every woman I knew, and I came up with a list of over 30 brides, all in their forties or early fifties. My list included doctors, lawyers, editors, writers, business executives—women from every kind of profession, including a film producer, a theater director, and an ex-nun. One of them married at 40 and had a baby at 43.

These women had met their husbands in many ways: on a blind date, at a party, at work, at the beach, on an airplane, in a store, even through a personals ad. A quarter of them married younger men, almost all of whom were bachelors; three found men in their sixties; and the rest married men—almost all divorced fathers with stable professions—who were at least two years older than they.

A few of the women I interviewed were striking beauties, but most were simply attractive, pleasant-looking women. All had dated a great deal; many had seen therapists at one time; most admitted that they'd had their share of one-night stands, bad experiences with men, lonely nights, or bouts of depression and self-doubt before they met a man who suited them.

The one quality they had in common was a healthy dose of self-confidence. They weren't complainers, angry at life, or desperate. And almost all said that when they really decided to set their sights on a marriageable man, they found one. A few did some severe self-scrutiny and changed their mind-set; others changed their dating strategies.

Karen Tweedy-Holmes did both. A 44-year-old free-lance photographer and editor, she got a negative message about marriage when she was a girl. Her great-grandmother was divorced twice. Her grandmother married five times; her aunt, six. Her mother was a divorced feminist with a low opinion of marriage.

"I deviated from the fifties norm immediately and put off a romantic life—it seemed dangerous and diminishing," says Tweedy-Holmes, an olive-eyed brunette. "I saw marriage as a distinct disadvantage to women, and by and large I still do."

In her twenties and thirties, she nursed along a relationship

Still-life photographs by David Kelly (frames courtesy of Sam Flax).

with a kindly but noncommittal man. When she turned 38 and after her mother died, she read Erica Jong's remark that the only important things in her life had happened because Jong took risks. It set Tweedy-Holmes on a new course.

"I quit a secure job," she says. "I lost 45 pounds, and I had my most intense involvement—with a 24-year-old musician. After that, taking risks became a way of life."

As her defenses began to crumble, she started having real relationships with men—but not men who were marriage material. There was another very young musician, then a slightly older man who was verbally cruel, remote, and totally unstable.

When that stormy relationship blew up, she knew she had to change. "I had a rough time," she admits, "but I decided to stop feeling sorry for myself. Before giving up on men completely, I resolved to see if I could find someone with all the attributes I wanted. I wasn't into the bar scene, and it's hard to meet men. So I designed a detailed personals ad, because three of my women friends had found partners that way."

In her two-inch ad, she described herself as a "non-smoking feminist vegetarian in her forties" and asked for a man who was "humane," "expressive," "decisive," and involved in fitness and the arts.

"I did not request a husband," she says emphatically. "I wanted a companion and a lover to share my life." She got 27 responses—5 of them possibilities. The fourth man she arranged to meet was a 40-year-old jazz musician with a black belt in aikido. He, too, had never been married. She married him last September.

"Lou fitted absolutely every point, except that he lived in New Jersey," says Tweedy-Holmes, who still stays in her own apartment several days a week. "But that was a plus because he came with a garden, a washing machine, and a supermarket. He was centered, stable, and self-confident without being arrogant, and I didn't have to give up anything. I'd always wanted to be in an equal partnership, but what I got was a bunch of self-involved, neurotic men. Lou is the first man who made sense to me; he is always giving me options I wouldn't give myself."

PSYCHOLOGISTS MAINTAIN THAT SELF-ESTEEM IS THE most important ingredient in a well-balanced relationship. A woman or man who steers clear of binding commitments often doesn't have a strong enough ego to cope with another person's demands. Many insulate themselves by channeling their energies into absorbing careers. But once they've gained the recognition of others, they often let down their defenses and change course.

"Women, like men, go through a mid-life crisis. This typically occurs when their careers peak, in their mid-thirties or forties," says Kirschner. "Success in their work no longer fulfills all their needs, and they set up new goals of intimacy or bonding. Because they

"I realized that I can give myself and still have myself," says Virginia Hoitsma Fox, with husband David and eight-month-old Lanny.

THE DECISION TO HAVE CHILDREN CAN BE TOUGH FOR WOMEN WHO DEFER MARRIAGE UNTIL THEIR FORTIES.

see themselves as more deserving—often because of demonstrated competence on the job—they look for someone who will prize them. If they have missed having children, they may look for a man with children from a previous marriage to fill the void."

"I was 39 when I woke up," says Esther Margolis, 49, the founder and president of Newmarket Press. "I learned to say no rather than yes to men who weren't available. It was hard and often lonely, but once I decided to look for a man who could form a commitment, I changed, and I found one."

Margolis, a short-haired brunette with a deceptively easygoing manner, broke off two engagements in her thirties because she didn't want marriage to interfere with her meteoric rise as a top marketing executive for Bantam Books.

"I had a lot of living to do," she explains, "and I thought marriage would limit my opportunities and growth; I didn't want to make the compromises it seemed to demand. So I made unconscious decisions to meet men who were exciting and intellectual but too self-involved to want a one-on-one relationship."

Eventually, the glamour of her fast-track literary life paled. "I had done it all," she says. "It was no longer satisfying. I became smarter about what I really needed, and I made up my mind to find a marriageable man."

A year later, a college roommate arranged a date with Stan Fisher, a 50-year-old, twice-divorced psychologist with two grown children.

"He wasn't the kind of man I would have dated six years earlier," she admits. "He wasn't as sophisticated and worldly as many men I knew. But he was patient and kind—he had a great sense of humanity. He didn't promise me the sun, the moon, and the stars. He promised me a healthy relationship, and that's what I value now."

EIGHT MONTHS AGO, VIRGINIA HOITSMA FOX, A 43-year-old former editor, gave birth to her first child, Lanny. At 40 she'd married David Fox, then 48, a mathematician and pilot who has three grown children.

"When I was younger, I was caught up with my career, and I had fears that getting married and having a baby would curtail my independence," she says. "I felt I would have to give up too much and lose myself."

Fox had had many serious relationships that ended when the man wanted to marry her. By her late thirties, however, she felt more secure, and wanted marriage and a child. She met David through friends when she was 38.

"I was more mature and felt more sure of myself," she says. "David and I both decided, before we married, that we were going to have children. My first pregnancy ended in a miscarriage, but I had a safe second pregnancy, and having a baby is just about the best thing I've ever done. I realize I can give myself and still have myself."

The decision to have children—or not to have them—can be an extremely sensitive one for women who defer marriage until their forties. Many of the women I interviewed did not have strong yearnings for children when they were in their early thirties and absorbed in their careers, but some began to develop such longings when they got close to 40. By the time they finally did marry, though, most decided it was not practical to have a child.

"When I was younger, I really didn't want children," says a woman in her forties. "But now that I've become close with my husband, I'd really like a child: Being married can change your maternal instincts. The problem is, my husband has children, and doesn't want more. And I just have to reconcile myself to the situation. It's a sadness, it really is."

Other women said they were content to channel their cre-

THE MARRIAGE ODDS: TWO WAYS TO COUNT

IN JANUARY, JEANNE MOORMAN, A demographer in the United States Bureau of the Census, released a report on marriage patterns that differed sharply from Bennett and Bloom's study. She calculated that single, 35-year-old, college-educated women would have a 32 to 41 percent chance of marrying by the age of 65; 40-year-old women, a 17 to 23 percent chance; and 45-year-olds, a 9 to 11 percent chance.

Moorman developed these projections using the marriage rates (the number of marriages per 1,000 single people) reported in the 1980 census; she employed a standard method of prediction—"life-table analysis"—that insurance companies use to estimate life expectancy. (In newspaper interviews, Bennett and Bloom criticized her method because it assumes that marriage rates will be constant for the next 50 years—and the rates fluctuate yearly.)

To come up with their projections, Bennett and Bloom had used a sophisticated parametric model that's difficult for a layman to understand. Their data came from a 1982 census survey of 70,000 households, and they based their formulations on the marriage patterns of women born between 1932 and 1956. From the model, since these women had married between the ages of 18 and 26, Bennett and Bloom concluded that this was the fixed period during which women married for the first time. If women didn't marry by 26, their chances would rapidly diminish.

Moorman contends that holding the range of age at first marriage constant for women at all educational levels is a mistake: Census data show that college-educated women are now getting married over a wider span of years than are non-college-educated women.

There's some good news for those who'd like to marry: Marriage rates for most groups now seem to be stabilizing, after falling dramatically in the 1970s. Even better, first-marriage rates for women in their thirties have been on the upswing since the early 1980s. If this trend continues, Moorman's estimates may turn out to be sound. Indeed, her projections for older women may even be too low.

But women should be wary about taking either set of projections to heart: They were intended to describe *group* behavior, not the behavior of individuals. "None of these studies take into account the intentions of the women in the group," says Thomas Exter, senior editor of *American Demographics* magazine. "If half the women in a group decide to forgo marriage, this increases the odds for the half who want to marry. The desire to get married ultimately determines a woman's chances of finding a husband." —B.L.

ative energies into their careers, and many nurture their professions as they would children. "By the age of 37, I decided that marriage wouldn't be in my life, and my career became my baby," says Lynn Goldberg, 43, president of a literary public-relations firm. In May 1986, she married J. Robert Moskin, 64, an editor and writer who had two children. She had kept men at a distance when she was young because she wanted to escape her Brooklyn neighborhood, where many of her peers wound up teaching school or keeping house.

"I came from a generation where the choices were a career, or marriage and a family," says Goldberg. "I thought marriage would destroy my autonomy, so for a long time I surrounded myself with men who weren't marriageable. I needed the *idea* of a boyfriend rather than a real man in my life."

In her mid-thirties, after making a name for herself as a talented public-relations woman at Random House, she set up her own business. She met Moskin when he asked her to help him publicize a book. "My career was going well," she says. "I had a close circle of friends, and Bob seemed to enhance my life rather than detract from it. He had the kind of substantial values that I'd rejected earlier, when I rejected men for weird reasons."

"Feeling good—not excitement—is my measure now. Steve and I are friends. He is there on a day-to-day basis," says Helen Forster, who married Kass last year.

ANY WOMAN WHO DECIDED TO STRIKE OUT ON HER own in the fifties and early sixties had to resist strong societal pressures to marry and raise a family. Over half of Barnard's class of 1962 married within a year of their graduation; 90 percent were married by their late twenties.

At the end of the sixties, though, many women had a very different view of the satisfying life, according to Arthur Parsons, chairman of the department of sociology and anthropology at Smith College. Marriage began to seem confining, restrictive, and at odds with personal goals.

"The powerful ideology of that era was not feminism but self-discovery and self-actualization," Parsons says. "Many women saw the business world as more rewarding and challenging than the routine of married life."

People who get caught up in a quest for self-development often depend on tumultuous short-term relationships. They often confuse the anxiety generated by unattainable partners with erotic passion, and they reject people who are stable and caring—they seem dull.

"Relationships often begin with an intense emotional experience that's invigorating," explains Parsons. "But when that intensity burns off, people who thrive on excitement find their interest waning and go on to find new partners. These same people may be very successful in corporate life, where there are short-lived but intense relationships and constant variety."

Eventually, though, these relationships are draining, not stimulating, and men and women often start yearning for mates who will be there when they need them. Women, who are more pressured by time than men, become more practical about their options and begin to view men who are friends and companions as romantic lovers.

"Feeling good—not excitement—is my measure now," says Helen Forster, a data-processing executive in her early forties who last year married Steve Kass, a 40-year-old computer consultant.

A tall, striking brunette with brown eyes and olive skin, Forster used to be attracted to men who were "exciting"—that is, men she couldn't count on. "I wanted things that wouldn't have made me happy, and if I'd married, it would have been a disaster," she says. "Now I've become more flexible and more accepting. I look for the positives and don't focus on the negatives. Steve and I are friends, and he is there for me on a day-to-day basis. There's very little fantasy left, because I know who I am and why I married him."

Lila Mukamal, too, was more interested in the lure of exciting—but short-lived—relationships than the risks and commitments of marriage. "I wasn't grown up," she says. "I looked for infatuations the way a teenager does. Most of the men I dated were younger and not serious. When the serious ones were around, I withdrew, because getting involved seemed either

STRONG PARENTAL TIES OFTEN KEEP PEOPLE FROM MARRYING, ESPECIALLY WHEN PARENTS ARE TOO NEEDY.

too easy or too stifling. I thought a meaningful relationship had to be difficult—an emotional upheaval."

To fuel her need for constant variety, she changed boyfriends and changed careers. "I became a workaholic," she says. "I handled my problems with three different careers and degrees, and when there was no one around, I would insulate myself with work or physical activity."

Eventually she found the tumult of constant change dispiriting and self-defeating. "I always wanted to be involved permanently with a man," she says, "but I really wasn't available when I was younger because I had so many defenses and fantasies. In the process, a lot of decisions—like having children—got shelved. When you're forever hopeful, you forget to look into the future.

"When I finally let go of my old expectations, I freed myself up to meet a man who was appropriate for me. And when I met Bob, I was ready to be loved for who I really was. I'm still just as dedicated to my work, but I'm more balanced. I have a center of gravity that I never had before."

DEDICATION TO A CAREER IS NOT USUALLY A SIGNIFICANT obstacle to a romantic attachment. Indeed, women who work in high-powered, male-dominated fields really do meet more men than do women with more traditional, routine jobs. (Half the women I interviewed had met their husbands through work or had married men in similar professions.)

What *is* an obstacle is the lack of a secure feminine identity. Some women are adept at competing with men for clients and contracts but don't know how to send out signals that they are available romantically.

"Single women who are tremendously successful and attractive but who don't have lasting relationships with men may have been programmed by their parents to be masculine rather than feminine," says Kirschner, who teaches women such basic wiles as flirting, eye contact, and smiling.

"Often they learned how to respond to men as buddies, jousting with them and competing, and this turns men off. When women develop a healthy sense of themselves as females, they become more open, radiant, and warmer, and they even begin to look more attractive."

Hamilton Richardson, 53, a venture capitalist, investor, former Davis Cup tennis player, and Rhodes Scholar, had his pick of sleek young women when he got divorced. But at 40, he married Midge Turk, a strong-minded—but extremely feminine—43-year-old editor (she's now editor-in-chief at *Seventeen*) who had been a nun.

"The problem is not careers," says Richardson, who still holds hands with his wife in public. "The problem is that many career women are afraid to make a man feel special or take care of him. Midge taught me a lot about culture, but she also made me feel good about myself, and she's secure enough to love me and my children."

Rhea Gaisner, 45, a spirited director and acting teacher, married Anthony Astrachan, a 55-year-old, twice-divorced writer and editor, this past April. "When I was younger, I was involved in my career and thought I would have to give up too much if I married," says Gaisner, who spent five years in Amsterdam teaching and directing theater.

"I tended to get involved with men who didn't want a committed relationship, or who made me feel emotionally bad because they didn't want real intimacy. But as I became more secure about my career, I decided I wouldn't put up anymore with men who mistreated me. When I met Tony through an ex-lover, I decided I wouldn't play games, and I was going to be myself. I was demanding and defensive, but Tony coped with it and was very persistent. We both have the courage to fight a lot, but we do it on equal terms. And we married to see if there was even more commitment to give each other than we'd already given."

Anne Malpere, 45, an employee-relations analyst at Exxon Chemical Americas in Linden, New Jersey, married Ray Smith, 62, a retired Exxon executive, a year ago. She'd worked for Exxon since she graduated from high school (she started as a mailgirl). When she was in her twenties, she says, her lack of self-confidence set her up for relationships with men who mistreated her or weren't content to date one woman at a time. But as she worked her way up the ladder to a management position, she started thinking better of herself.

"I began to realize my worth, and I became more selective about men," she says. "I didn't need a man who wasn't faithful. And when I realized that I could have a gentleman, I got one."

She began dating Smith, a former boss, about three years ago, after he divorced his wife. "We're basically two old-fashioned people with high principles—he's very levelheaded and supportive, and he gives me the strength to go on. When women realize their self-worth, we won't put up with less than we deserve. I think it was the right time for me, and the right time is not the same for everyone."

STRONG PARENTAL TIES OFTEN KEEP MEN OR WOMEN from marrying, even when they live far from home and seem self-sufficient in all other respects. Usually this happens when a child grows up in a home in which the parents—however well-meaning—are too overbearing or too needy.

"There's often an unconscious wish on the part of the parents not to let the child go," says Kirschner. "A woman may form a reverse parental relationship, caring for her parents, particularly her mother, emotionally and even financially, and she may experience anxiety and guilt in binding heterosexual relationships because she is terrified of leaving her parents and losing their love."

Lenore Schmidt, a handsome, personable gray-haired woman in her mid-fifties, lived at home until she was 34. She did not marry until she was 47.

"I emulated my mother," says Schmidt, who has been working as a lecturer for Weight Watchers ever since she lost 50 pounds on their program fourteen years ago.

"My father's store collapsed when I was a child, and my mother went to work. She seemed to do everything. My father was a nice man, but I resented him because he couldn't support us."

As a teenager, she was more intent on pleasing her mother than pleasing herself. "I would spend hours putting on make-up and dressing," she says, "and I looked stunning, but inside I was shy and frightened. I always had boyfriends, but I felt I didn't have anything of value to offer—I didn't know how to be comfortable in my own skin. My relationship with my mother was so intense that I couldn't separate. I was afraid of what would happen to her if I left."

Even when she finally got her own studio in Manhattan, she remained psychologically tied to her mother. "I could look for men and find them, but I could never retain [them]," she says. "I still looked to my parents to validate my existence." In her forties, she had a tough relationship that lasted three years. "I needed the help of a therapist to end it and move forward," she says. "When I did, I was 43. My weight went wild. My parents became ill. I knew I had to do something. So I joined Weight Watchers because I had to start taking care of myself and the only thing I could control at the time was the food I ate."

Schmidt lost the weight and began living for herself. "I went on a trip alone for the first time," she says, "and I stopped looking for a husband, because it didn't seem to work. It was a cover-up. I began to enjoy myself, and I was at peace, even though I knew there was more."

Two years later, she met Robert Schmidt, the friend of a colleague, in the lobby of the Empire State Building. He was 47, newly divorced, and the father of four children.

"We both had our problems," she says. "He was recovering from a shattered marriage and I was trying to nurse my parents. But we hung in, and finally I overcame my fears. The weirdness is, it's just the way it should be. I got what I always wanted—the ability to completely open up to someone else and to be totally exposed. Now I feel, whether I'm alone or in a marriage, I'm okay. I'll give it my best shot."

SOME WOMEN REALLY DO ENJOY THEIR SINGLE LIFE and aren't looking for permanent partners. And many who *would* like an attachment believe they're better off alone than yoking their souls to the men who are available: They say they're boring or workaholics or emotionally detached or impotent or womanizers or too short or too fat or too poor or too hung up on leggy women in their twenties. So why bother?

"Sure, the men are out there, but none of them want a relationship," cries a 43-year-old artist who said her last boyfriend left her because she didn't like watching TV in bed—and he did. "Maybe I'm lonely at times, but at least I've got my dignity, my cat, and my girlfriends."

According to the National Center for Health Statistics, as soon as women pass 35, they begin to outnumber men of the same age by a ratio of 5 to 4; when they reach 45, they outnumber men by 2 to 1; and at 60, they outnumber men by 4 to 1. Older women do, indisputably, run up against a man shortage. And, as Janice Lieberman points out, they haven't been trained to take active roles in their relationships.

"But since there's a scarcity, they *must* assume a very active role," she points out. "Still, too much activity and aggression can frighten men away. It has to be an optimal level, and women who assume hard-driving roles in their work have to take a more passive stance with men. They almost have to act as if they had split personalities."

Some women, she says, withdraw because it's just too hard to compete. They become depressed and bitter, and they often howl the loudest about the lack of available men. Others immerse themselves in a frenetic round of activities that's also self-defeating because it's designed to mask an inner loneliness.

And many of the men these women would like to have as lovers and husbands aren't good at handling their great advantage in this skewed market. "Some retreat into hasty relationships," says Lieberman. "Some marry too soon to avoid making choices. Others become hostile or aggressive if they're pressed too soon by women. They want to take their time working through the options they have, and women have to endure this."

"I was a very happy single," says Dottie Choitz Foster, 45, a senior buyer at J. C. Penney, who met and married Dwight Foster, a 52-year-old divorced father who is a principal with Peat Marwick, 5 years ago.

A spunky brunette with large blue eyes and a forthright manner, Foster had a wide circle of friends and was never frantic about finding a mate. "I was always open to the idea of marriage. But I wasn't ready to marry the wrong person, and I never found all the qualities I wanted in one man. I'm a fairly strong person, and decided I'd rather live alone than be in an unsuitable marriage."

When friends from Minneapolis arranged a date with Dwight—he was relocating to

'I was a very happy single. I wasn't interested in a serious relationship. But I liked Dwight's sense of humor," says Dottie Choitz Foster.

SOME WOMEN NEVER OUTGROW THE CONFLICTS THAT KEPT THEM FROM MARRYING IN THEIR TWENTIES.

Manhattan—she was just winding up a four-year course as an evening student at Fordham law school.

"I wasn't even interested in a serious relationship at the time," she recalls. "I was tired from studying and just wanted to have fun. But I liked Dwight's sense of humor right away, and now I'm absolutely mad about him. We're eminently well suited, and even though I thought it would never happen, I'm as happy as a clam."

MEN MUST LIKE MARRIAGE, BECAUSE SO MANY GO into it more than once; the 1980 Current Population Survey reports that 75 percent of divorced and widowed men had remarried.

In 1983, the remarriage rate (the number of second marriages per 1,000 people) for men in their forties was one and a half times as high as the *first-marriage* rate for women in their twenties. And the remarriage rate for men in their fifties was slightly higher than the first-marriage rate for men in their early thirties.

"I have no ability to be in a superficial connection with women," says Stan Fisher, who met Margolis shortly after his second divorce. "And with younger women, the connection was impossible. Esther and I were both mature and we knew how to deal with our problems. Younger women may be attractive physically, but they don't have the experience and exposure to life that makes older women more interesting to me."

'He was the kind of nice Jewish guy I'd never dated before," says Diane Katz about Marc Wohler.

Despite the widespread view that men are universally attracted to women many years younger, the Census Bureau reports that men over 45 usually marry women who are only 3.6 to 6.9 years younger.

"The notion that men are always attracted to younger women is only true in a superficial way," says Cowan. "Older women have a kind of wisdom and savvy that younger women don't possess. And men frequently feel more comfortable with older women because they have fewer performance fears in their careers and in sex. Older men who constantly pursue younger women often experience great anxiety."

"Women over 35 are more interesting intellectually, sexually, and emotionally than women in their twenties because they've had time to grow up," says Anthony Astrachan, who published *How Men Feel* last year. "Men who seek out younger women are often sexually bored and think younger women will provide more sexual excitement and adventure, or they want to be dominant in a relationship and age makes that easier. I wanted a woman who was my equal and who I could also be happy with. I was lucky to meet Rhea, because she's tough and she's also capable of loving."

When Marc Wohler, a 42-year-old computer consultant, met Diane Katz, a 48-year-old manufacturer, at a Valentine's Day party two years ago, he didn't think about her age—or his. He liked her style, her self-assurance, and her looks.

He couldn't even date her for three weeks because she was booked up with four other men she'd met at the same party. But when they finally connected, things clicked—right away. And in October, they will marry—both for the first time—in Katz's hometown, Minneapolis.

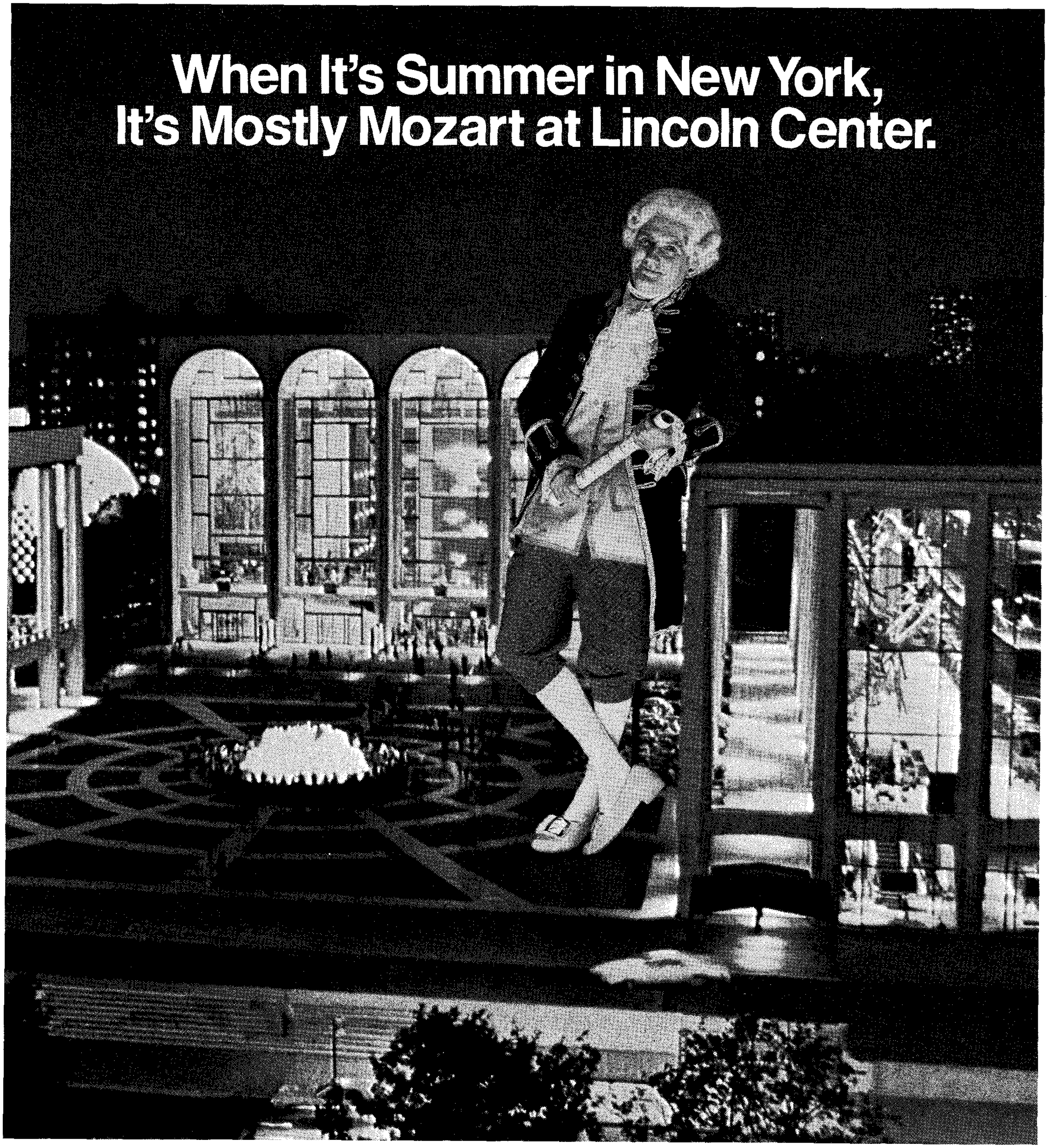
"On our first date, we danced on the sidewalk," says Katz, a tall, slender brunette whose hair is flecked with gray. "By our third date, I knew we would be a couple. He was the kind of nice Jewish guy I'd never dated before, when marriage wasn't a priority. But there comes a time when you decide you want marriage, and then it happens. When I went to my twenty-fifth high-school reunion 2 years ago, I wrote down that I would have my first child when I was 50. Maybe that was an omen."

SOME WOMEN MAY NEVER OUTGROW THE CONFLICTS that prevented them from marrying in their twenties. Others really do prefer a life of independence. And still others, who really want mates—and who deserve them—will become victims of the numbers game.

But, as in any competitive situation, the women who are persistent, self-confident, clever about creating opportunities, focused, and willing to endure rejection are more likely to succeed than those who withdraw and give up.

"Good men aren't on the loose long," says Forster. "But if you're flexible and energetic, and look for the positives, your chances of finding one increase."

Midge Richardson, now 57, has been married for 13 years, and she brings a certain wisdom to the subject. "You only have to meet one man, and if it works, it wipes out all the bad dates you ever had. When I met Ham, I knew who I was and I knew that my life would be better with him. When you find out who you are, that's when people marry you." ■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HOSPITAL HYPE

COMPETITION FOR PATIENTS SPURS A MARKETING BLITZ

BY BETTY HOLCOMB

They stalk the hospital corridors in bright-orange uniforms, looking like a band of futuristic surgeons moving in for a high-tech operation. Suddenly, one bobs to the floor. He straightens, lifting the prize—a dirty scrap of paper—then gingerly deposits it in the trash. The orange-suited mystery man is a member of the Clean Team, a sort of janitorial SWAT unit dedicated to keeping the hallways of the Mount Sinai Medical Center litter-free. He's one sign of a new mood at the hospital.

"It's a small thing to keep the halls clean, but it makes everyone *feel* better," says Natel Matschulat, vice-president for marketing, public affairs, and development at Mount Sinai, who dreamed up the Clean Team after arriving last year.

A veteran of Madison Avenue, Matschulat knew that feeling good was essential to sales—and sales are extremely important to Mount Sinai these days. Two years ago, the upper Fifth Avenue medical center suffered a precipitate drop in business—on average, 18 percent of its beds were empty, compared with 12 percent the year before. Last year wasn't much better. If the trend had continued, the medical center would have been in deep financial trouble.

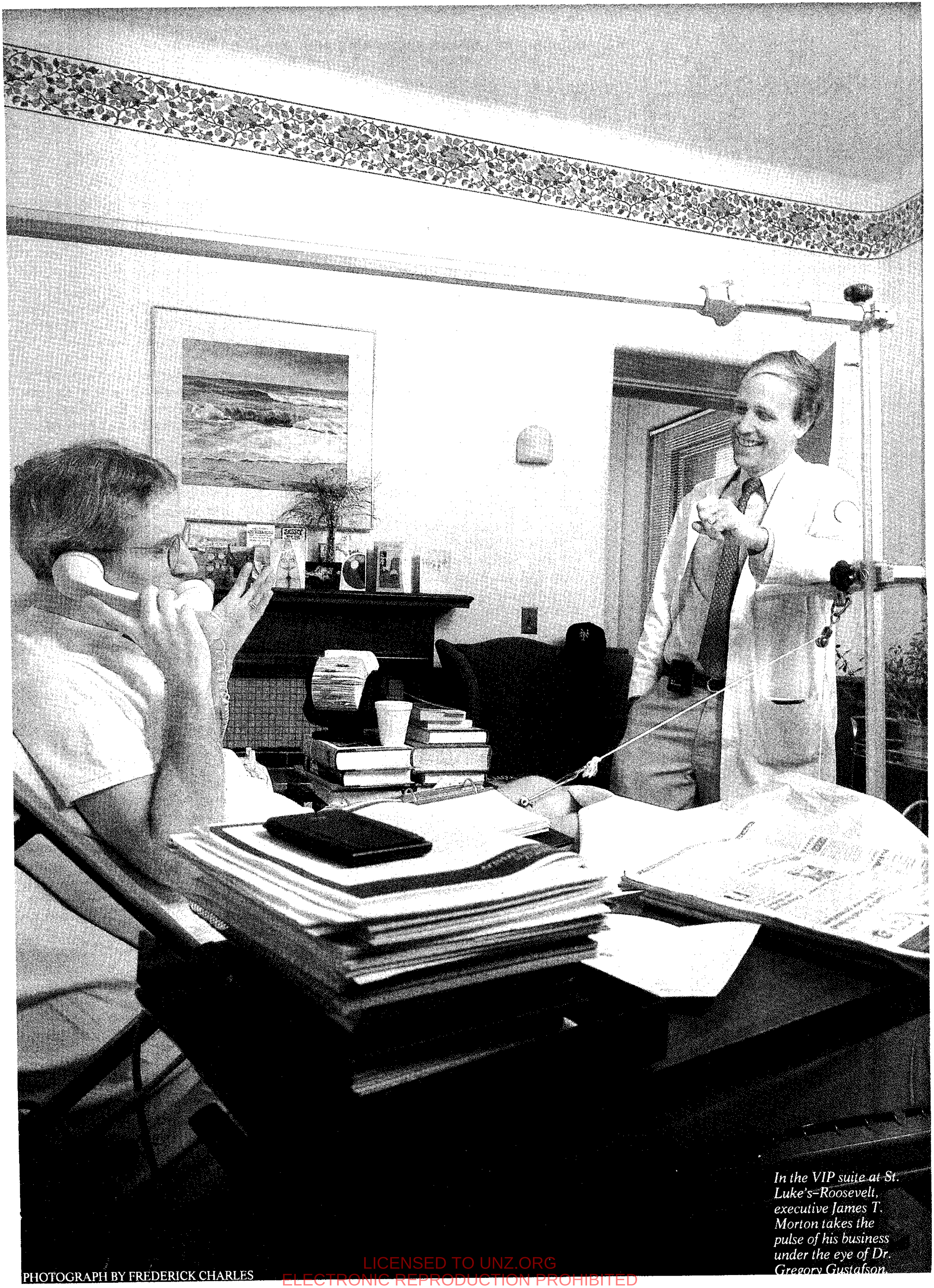
Matschulat was brought in as the final move in a strategy aimed at turning things around. The hospital trustees had already spent millions on new medical equipment and on recruiting top surgeons and researchers. A half-billion-dollar development plan includes a new pavilion designed by I. M. Pei. Still, research showed that when asked about hospitals, New Yorkers were twice as likely to think first of New York Hospital, one of Mount Sinai's arch-rivals. "We recognized it had become necessary to literally compete for patients," says Carl Spielvogel, the advertising mogul, who's a trustee of the medical center. "We felt that required a new direction and a new thrust, and we decided to reach out to the marketing community for help."

They found Matschulat, a marketing consultant who directed the "I Love New York" campaign. She responded with a $1.5-million advertising blitz that she now claims has reached 98 percent of the adults in the metropolitan area about 26 times each. Emergency visits—a major source of hospital admissions—went up 14 percent between February and May, when the campaign was in full swing. And Mount Sinai's market research shows that the medical center has moved from No. 7 in recognition to No. 1.

For all that, the campaign is a touchy subject around Mount Sinai. Critics have suggested the center could find better ways to spend money. Some of Mount Sinai's doctors are unhappy, and few are willing to endorse the campaign publicly. Even Matschulat acknowledges that her future there is not secure. "I am on trial here," she says.

Mount Sinai, however, isn't the only local hospital to hire a marketing director in the last year or so. A powerful wave of hospital marketing

REASSURING: *Mount Sinai's pitch on local TV.*



In the VIP suite at St. Luke's–Roosevelt, executive James T. Morton takes the pulse of his business under the eye of Dr. Gregory Gustafson.

PHOTOGRAPH BY FREDERICK CHARLES

THE HARD SELL: *“There’s a risk that hospitals will put their financial interests ahead of their social mission when there is a conflict,” says Robert Greifinger, a vice-president of Montefiore Medical Center.*

has finally hit New York, setting off a promotion war aimed at luring patients into hospital beds, clinics, and new outpatient centers. In this brisk environment, services are sold as “products,” patients are considered “consumers,” and other hospitals are “the competition.”

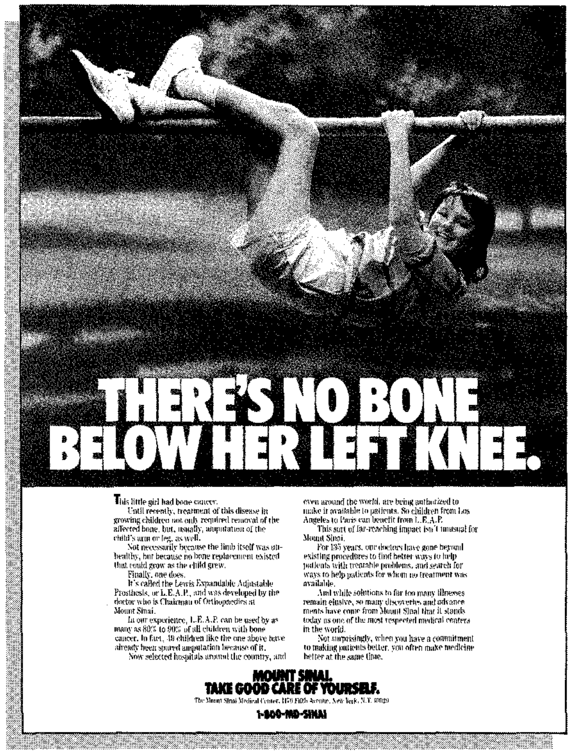
When the war is over, the region’s hospitals will be significantly changed. The losers—probably smaller community hospitals—will close up, merge with powerful competitors, or rely on state aid to survive. The winners will be mega-corporations of medicine and health. Some will have a sprawling presence in the community, a network of service centers offering everything from knee surgery to hospice care. “In 1977, Presbyterian had one address, and basically one location,” says David Ginsberg, executive vice-president for planning and program development at the Presbyterian Hospital, on West 168th Street in Manhattan. “In 1987, we already have twenty different addresses, and we expect in the next century to be even more decentralized.”

Some of this marketing will help New Yorkers, especially those with health insurance. Options will appear in the form of clinics, diagnostic centers, and doctors’ offices catering to the most esoteric needs—snoring disorders, for example. A stay in the hospital may also grow more pleasant, as physical plants are renovated, menus are improved, and staff courtesy becomes a priority.

Already, the public is getting more information about health care. Hospitals are offering doctor referrals and free seminars on illness and treatment. In the next phase, news about the quality of care at competing institutions will be available.

But there are some disturbing questions. By its nature, promotion embellishes strengths and masks weaknesses—a practice many feel has no place in medicine. Other critics say hospitals should not routinely spend up to 5 percent of their budgets on marketing, as some hospitals are now doing in other parts of the country. And the marketing war puts small hospitals and community health centers at a serious disadvantage. “It takes big bucks even to make a dent in a New Yorker’s consciousness,” says Anne Burton, head of Anne Burton Associates, Ltd., a public-relations and marketing firm specializing in health care.

Above all, some people worry that aggressive marketing will distract hospitals from their basic mission. “There is a risk that organizations will put their financial interests ahead of their social mission when there is a conflict,” says Dr. Robert Greifinger, vice-president of health-care systems at Montefiore Medical Center. Already, for example, many health experts think the investor-owned, for-profit hospital chains are emphasizing profitable services, such as cosmetic surgery, at the expense of money-losing services like emergency care for the poor. Greifinger doesn’t believe that’s happened in New York yet. But, he says, “I worry more about it now than I used to.”


THERE’S NO BONE BELOW HER LEFT KNEE.

This little girl had bone cancer.

Until recently, treatment of this disease in growing children not only required removal of the affected bone, but, usually, amputation of the child’s arm or leg, as well.

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Now selected hospitals around the country, and even around the world, are being authorized to make it available to patients. So children from Los Angeles to Paris can benefit from L.E.A.P.

This sort of far-reaching impact isn’t unusual for Mount Sinai.

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And while solutions to far too many illnesses remain elusive, so many discoveries and advancements have come from Mount Sinai that it stands today as one of the most respected medical centers in the world.

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1-800-MD-SINAI

WORD FROM THE MOUNT: *Marketing director Natel Matschulat’s $1.5-million advertising campaign propelled Mount Sinai from No. 7 in recognition to No. 1.*

“IT’S NOT AS IF WE ALL SAID, ‘LET’S suddenly pretend we’re in the car business,’ ” says Dr. Robert G. Newman, president of Beth Israel Medical Center. “Hospitals are simply responding to the pressures around them.”

In the past decade, a quiet revolution in health care has put many hospitals on the critical list. Most radical are the changes in insurance policies. Today, insurers refuse to pay for unnecessary days in the hospital or for surgery and tests that can be performed safely on an outpatient basis. What’s more, Medicare—which accounts for about 40 percent of the average hospital’s patient revenues—now pays hospitals a flat rate based on each patient’s diagnosis. That means hospitals have to discharge patients quickly or risk losing money.

Hospitals also face new competition. For-profit hospital chains, prepaid health plans, walk-in clinics, and freestanding diagnostic centers have started springing up—and luring consumers.

Overall, these events have taken an enormous toll on the nation’s hospitals. The average occupancy rate plummeted by 15 percent in the last decade. Many hospitals closed or merged. Those that survived put new emphasis on business management. Today, hospital marketing is one of the fastest-growing advertising categories. Last year, television advertising for medical and dental services grew by 34 percent, to $113.8 million.

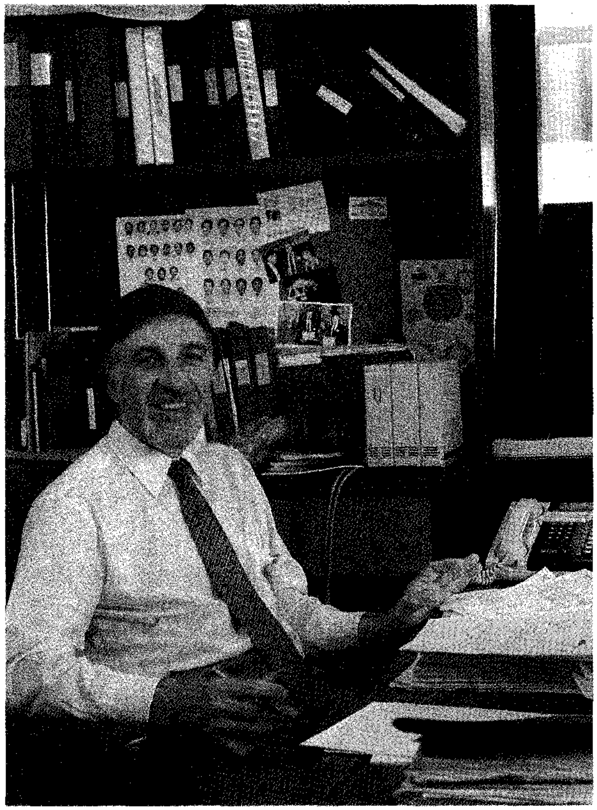
In other parts of the country, hospitals now openly compete, routinely hawking their services in various media outlets, even on billboards. One hospital in Illinois recently offered a 20 percent rebate on some hospital expenses not covered by insurance. A Florida hospital is selling “Pregnagym,” an exercise program for pregnant women.

Though some doctors and special clinics have been advertising in New York for several years, the city’s biggest private hospitals are late to the trend because they’ve been somewhat insulated from the forces sapping hospitals elsewhere:

The tri-state area provides a huge pool of patients, and strict state regulations have kept out some of the competition.

Still, some private hospitals have been preparing for a more competitive future. Six years ago, for example, New York University Medical Center commissioned market research and discovered it was often confused with New York Hospital. The center beefed up its public-relations staff and focused on getting its doctors and programs in the news.

As a result, until Sinai's blitz, the hospital rated first in awareness with New Yorkers. With nearly every bed in the place filled these days, NYU Medical Center has no plans to advertise. But hospital spokesman John Deats says, "We'll do anything we have to to survive." Beth Israel Medical Center and St. Vincent's began limited advertising campaigns in the last two years. But it was Mount Sinai that set off the real fireworks, with the splashiest campaign of all.


STRAPPED: *North General Hospital's Ray Cornbill.*

THE MOUNT SINAI OFficials who back the blitz are enthusiastic about the medical center and its promotion. The new hospital pavilion, one of the cornerstones of the new marketing program, is embraced as a "hospital of the future." Its ten-story atrium will overlook Central Park. Inside, the new hospital will have state-of-the-art medical tools. Already, the hospital has poured $5 million into radiotherapy machines, another $1-million into urology equipment, and millions more into upgrading the cardiology department. "There's no doubt in my mind that it will be the finest hospital built in this century," says Frederick Klingenstein, chairman of the medical center's board of trustees.

The medical center has brought in a number of prominent doctors, but Mount Sinai's most audacious move has been its bid for high-profile and highly lucrative heart transplants. Because the surgery is delicate and because each operation costs about $200,000, state regulation is tight. So far in New York State, only Presbyterian is certified to perform heart transplants. The state is not expected to approve a second site for several months—and it's not likely to be in Manhattan.

Nonetheless, over a year ago, James Glenn, then Mount Sinai's president and chief executive officer, recruited a heart-transplant team and landed some of the nation's top heart surgeons. Apparently restless to do transplants, the team performed one last August without waiting for state approval. After a state investigation, the surgery was declared a medical success. But Mount Sinai was fined $8,000 for doing it without certification. In the uproar over the incident, Glenn resigned, and hospital officials now refuse to comment on the case.

Today, hospital director Barry Freedman winces when asked if the efforts to upgrade clinical services are part of a marketing program. They are part of a "strategic plan," he says, to "establish centers of excellence." Others in the hospital business aren't as shy about the link. "The quality of our clinical programs is the most effective marketing tool we have," says Ginsberg at Presbyterian. High-profile doctors who get published in professional journals attract patients, research grants, and donors, he says.

In an era of tight purse strings at most hospitals, Mount Sinai's spending spree amazes many on the staff. Dr. Richard J. Golinko, director of pediatric cardiology, was at Downstate Medical Center and Brookdale Hospital Medical Center two years ago when Mount Sinai lured him away. "I laughed when they asked me to put together a shopping list," he says. "I decided to put everything on it I could think of." He expected to get a few of the items, but "instead I got a commitment for everything the day I started."

The medical center is funding its expansion with a bond issue, private donations, and foundation money. As a teaching hospital, Mount Sinai also has the advantage of higher reimbursement rates than smaller hospitals.

WHEN SHE ARRIVED at the hospital last year, Natel Matschulat was delighted to find that Mount Sinai had showered money on its clinical programs. "It was clear to me that we had an excellent product," she says. All that remained for Matschulat to do was shape a new image and promote it throughout the New York metropolitan area.

For months, she studied the campaigns of other hospitals around the country, commissioned studies of consumers, and interviewed advertising agencies. Eventually, she concluded that Mount Sinai was at the top of the charts in patient satisfaction—an important point, since research also showed consumers now take an active role in choosing a hospital. Fifteen percent even choose a doctor based on hospital affiliation. If New Yorkers knew about the quality of care at Mount Sinai, they would seek it out, Matschulat reasoned. A saturation advertising campaign was the answer.

Inevitably, Mount Sinai would have to steal patients from sister institutions. "You can't make people sicker," she says. Matschulat concedes several Manhattan hospitals—NYU Medical Center, New York Hospital, Presbyterian, St. Luke's–Roosevelt, and Lenox Hill—offer a "product that is relatively similar." But she knew there was a huge advantage to being No. 1. "The first in a category is the one people remember," she says.

The style of the campaign was crucial. Humor, for example, was out. "You can't be cutesy-pie about sickness. Being ill is not funny," she says. Neither can you be too somber. People don't want to be frightened. Above all, they want reassurance, she concluded.

The final products—two 30-second commercials on local television and several advertisements in the New York *Times*, the national newsweeklies, and elsewhere—are relentlessly reassuring. The voice-over in one TV commercial intones, "A man in Holland is alive thanks to a hospital in New York. A Swiss woman can speak again because of a hospital in New York. In Sweden, a child with hemophilia can lead a normal life because

Photograph ©1987 by Frederick Charles.

SELF-DIAGNOSIS: *The truly sticky problems will come when competing hospitals start making claims about the quality of treatment. At present, there are few reliable measures of quality in health care.*

of that same hospital. That hospital is Mount Sinai."

ADVERTISING REMAINS the most visible sign of the hospital marketing war, and the ads generally fall into two categories. The first, like Mount Sinai's ads, peddles an image—basically creating brand-name awareness in medicine. New Yorkers aren't likely to see a lot of image ads, at least not on TV, because, as Ginsberg says, "it's an awfully expensive way to buy consumer awareness."

Instead, there's likely to be more advertising that promotes a particular product. St. Luke's–Roosevelt, for example, is advertising its doctor-referral service, the New York Doctor Line. Callers to the 800 number are referred to one of the hospital's 500 affiliated doctors. Mount Sinai has a similar service, as do other hospitals in New York and around the country.

New Yorkers can also see a change inside many local hospitals. A growing number have "guest relations" programs to improve everything from the food to employee courtesy. For an extra $200 or so a day, special VIP suites with better food and nicer surroundings are available at several hospitals, including New York Hospital and Beth Israel. Some VIP suites at St. Luke's, for example, are decorated with antiques and Oriental rugs.

Hospitals are also offering a range of seminars, newsletters, and health fairs that focus on specific diseases—a low-budget marketing tool with a big payback. Mount Sinai recently held a seminar on in vitro fertilization, which attracted 270 potential patients. On average, the in vitro procedure costs $5,000; that means the turnout represented a potential $1.4 million in revenue.

Smaller hospitals, like Doctors Hospital on East End Avenue, have used direct mail and subway posters to promote their emergency rooms. St. Clare's launched a campaign to advertise its AIDS treatment center.

Women—particularly pregnant women—are special targets of the marketing, since research shows women make 75 percent of all health-care decisions. "It's kind of a domino effect," says Anne Burton, the marketing consultant. "If you can capture a pregnant lady, her obstetrician will recommend a pediatrician who is most likely affiliated with the hospital. From then on, the entire family is likely to keep coming back."

But the marketing efforts with the greatest impact—the ones that will change the very nature of the institution itself—will remain practically invisible. Hospitals are vying for a piece of every dollar spent on health care, from the first penny spent on health insurance to the last spent at a hospice. The classic strategies of corporate America—vertical integration, in which a company owns suppliers and distributors as well as the product, and horizontal integration, in which a company merges or forges alliances to beat the competition—are now applied by hospitals.

For example, a number of hospitals are now "homesteading"—setting up doctors' offices or community clinics to act as "feeders" to the main medical center. Columbia-Presbyterian, isolated in Washington Heights, has a satellite practice in midtown, with a shuttle to bring patients to the medical center. Presbyterian also has offices in northern New Jersey and Riverdale. St. Luke's–Roosevelt has a special health center, near Lincoln Center, for performing artists. Montefiore Medical Center in the Bronx is revamping its corporate structure to make expansion easier. Two years ago, officials there established a holding company, MMC Corporation, which has more freedom than a tightly regulated hospital would. Hospitals around the country say this restructuring is a recipe for survival, since they can use the revenues from the expanded ventures to subsidize hospital operations. In other states, such holding companies now own fast-food outlets and even real estate. MMC plans to stick to health care. One of its first ventures will be a company that distributes medical equipment.

Many hospitals have also moved into the insurance business, most often by joining forces with one of their natural enemies—a health-maintenance organization (HMO). HMOs are prepaid health plans that guarantee all health care to members for a flat fee. Most HMOs discourage hospitalization, since a hospital stay is the most expensive component of health care. Even so, Mount Sinai and five other local hospitals are involved in a joint venture with Los Angeles–based Maxicare Health Plans, Inc., the largest publicly held HMO in the country.

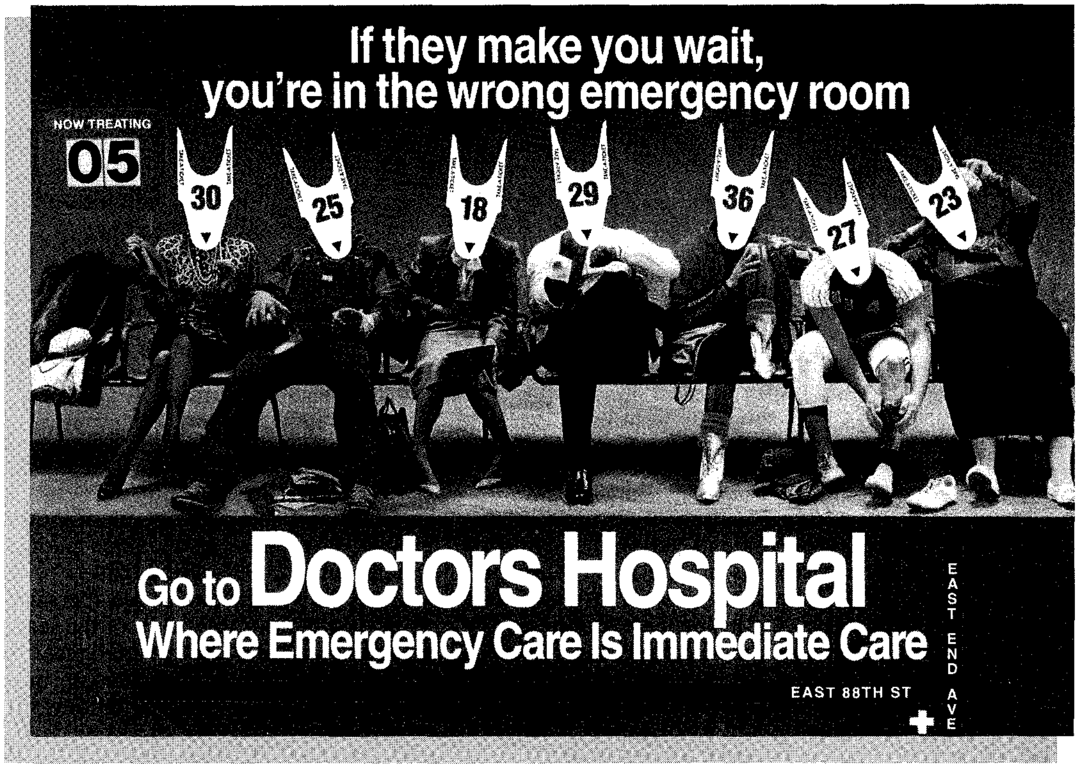
Such strategies radically alter the hospital's relationship to its doctors. HMOs, for example, generally require that a doctor work for a salary or agree to a predetermined, uniform fee for every patient. (Traditionally, doctors have been in practice for themselves.) Satellite centers are often staffed by doctors on salary from the hospital. Dr. Samuel Madell, former president of the New York County Medical Society, says many local doctors see the new satellite centers as "direct competition." Younger doctors are profoundly concerned. "The days of hanging up a shingle and not having to worry about your financial future are over," says Nancy Oswald, spokeswoman for the Committee of Interns and Residents. "The bottom line for doctors as individuals is they feel as if they are losing control."

Of course, some see the new era of entrepreneurial medicine as an opportunity. Stephen Goldstone recently started advertising his laser-surgery practice on local television. "I think younger physicians are much more receptive to marketing in medicine," he says. "They understand that medicine is a business." Goldstone says he got 200 calls in his first week of advertising. "The rest of the country is light-years ahead of New York," Goldstone says. "That's where I got the idea to do this, by attending seminars in Arizona."

SOME NEW YORKERS, HOWEVER, are not likely to share his view of progress. "Hospitals don't want larger numbers of all patients," says Burton. "They want larger numbers of insured patients." Those willing to serve the uninsured often have a hard time getting the word out. The Bronx Committee for Community Health, an umbrella organization of ten health centers in the Bronx, recently established an answering service, available to Bronx residents in the evenings and on weekends. The service could prevent many unnecessary visits to emergency rooms and link people with private doctors. The only hitch is that the committee has a total marketing budget of $6,000 to reach the 170,000 people who might benefit.

Small hospitals in poor neighborhoods are at a disadvantage in a marketing war. North General Hospital sits in East Harlem next to a row of boarded-up brownstones, just twenty blocks north of Mount Sinai, and is barely hanging on. "The big difference in strategic planning here and at Sinai is that we can't plan anything that costs money, because we don't have any," says Ray Cornbill, executive vice-president of the hospital. The differences between the two institutions are striking to Cornbill, because he used to work at Sinai. In exchange for the go-ahead from the state to build its new pavilion, the hospital agreed to do more to meet the health needs of East Harlem, and is subsidizing Cornbill's salary for three years.

"Home health care, for example, would be an interesting idea for this community, but we have no cash for it," Cornbill says. He laughs at his dilapidated office, with a broken heating system and furniture fit for a flea market. Until last year, the "critical-care unit" amounted to some outdated equipment hooked up in a couple of rooms. No one would lend North General money to renovate because the hospital is saddled with debt and doesn't have a very attractive balance sheet. Much of its business is outpatient care, one of the least profitable services a hospital can offer. Such care is generally subsidized by higher-profit inpatient business. "At Sinai, we had 1,200 beds to sweep our losses under," says Cornbill. "Here, we have only 200."


If they make you wait,
you're in the wrong emergency room
NOW TREATING
05
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Go to Doctors Hospital
Where Emergency Care Is Immediate Care
EAST 88TH ST
EAST END AVE

MASS APPEAL: *Doctors Hospital blanketed the neighborhood with postcards to publicize its new emergency room.*

Nonetheless, the hospital acts as the "doctor" for the neighborhood. Last year, its outpatient clinics had 100,000 visits. With help from Mount Sinai's community-medicine department, provided under another part of the agreement with the state, North General is gradually upgrading its primary-care services. But there is no money to publicize the improvements.

Another question in the marketing war is the accuracy of the advertising. "Advertising does get the name of the hospital over," says Dr. Leon Warshaw, executive director of the New York Business Group on Health. "It also makes a lot of promises, even the promise of medical miracles. Some of our members think hospitals are going to be hard-pressed to fulfill some of those promises."

But health experts say the truly sticky problems will come when competing hospitals start making claims about the quality of treatment. At present, there are few reliable measures of quality in health care, and those that do exist—such as the mortality rate for a cardiac-surgery unit—can be easily misused. An open-heart surgical unit, for example, may have a high death rate because it is a poor one, or because it deals with sicker, higher-risk patients. Hospitals have vigorously opposed any attempt to release such information in the past, but the state plans to start publishing it routinely in the next few years. Many hospital officials fear it will be manipulated in ads to puff up an institution or hurt the competition.

Indeed, it's easy to see how marketing enthusiasm can run amok. One of Matschulat's assistants recently boasted, "We have the best cardiology department in the city." At St. Luke's–Roosevelt, vice-president of marketing Dennis Crimi claims that the hospital has done "the most open-heart surgery in the city." In fact, NYU Medical Center performed the most open-heart operations in the city last year, according to state health department figures. State health officials say the programs at the six hospitals performing the highest numbers of these operations—NYU, New York Hospital, St. Luke's–Roosevelt, Maimonides in Brooklyn, Mount Sinai, and Presbyterian—are roughly equivalent.

HEALTH OFFICIALS ARE ALSO concerned about the cost of hospital marketing, because much of the money that flows to hospitals is public money. "If hospitals get desperate about this, they could spend an enormous amount of money on it," says Roger Kropf, an associate professor of health policy at New York University. And to what end?

"From what I know from hospitals across the country, there are never huge shifts in hospital demand. We're talking about people spending millions trying to boost occupancy from 80 to 82 percent. People are going to go to a hospital in any case. What does the public care if they go to one hospital or another?"

Of course, it matters very much to the hospital that wins the 2 percent, and many argue there are other, significant public benefits. "It is really public education," says Freedman. Mount Sinai people, for example, are fond of talking about their lithotripter. This $1.7-million machine uses shock waves to destroy kidney stones, making surgery unnecessary. Sinai officials claim many people still go under the knife because they don't know about this machine.

There's no disputing that it's nice to have cleaner, friendlier hospitals, and many of the new services and spiffy health centers are an improvement over the health-care choices of the past. But in the end, one of the most likely benefits of all this marketing is one that hospitals may not welcome. "I don't really see hospital advertising as necessarily bad or good," says Nora Piore, senior fellow at the United Hospital Fund of New York, "except for one thing: It's sure to open hospitals up to more public scrutiny." ▬

UP, UP, AND AWAY

CLIMBING, PADDLING, AND TRAMPING JUST OUT OF TOWN

BY JENNIFER SEABURY

IT'S A MUGGY SUNDAY MORNING. Your fan is recirculating the odors of the street. Last night, around 3 A.M., a car alarm shrieked for half an hour, and miscellaneous horns and sirens did a nice job of interrupting your sleep throughout the dark hours.

Everyone you know is on Fire Island, or in the Hamptons, or at least someplace where there's lots of sky and clean air. You could stroll over to the dusty park and read the *Times,* but this is one Sunday you know you need more than Central Park: You need long views, silence, the absence of concrete.

There's a wonderfully carefree way to get all this—even if you don't own a car. Several outdoor-adventure groups will transport you to forested parks or nature preserves within a two-and-a-half-hour drive of Manhattan. Just show up at the meeting spot: You don't have to know which hiking route is beautiful and not too strenuous, or where there's a lovely glade that's just the place for a picnic, or which lake or waterfall is the most picturesque. You'll be spared the planning, the car-renting, the driving. And you'll meet some very agreeable people to share the day with.

I tried out trips offered by four local outdoor-adventure groups. None of them requires participants to join the organization (though yearly memberships bring discounts on trip fees). All of the jaunts they sponsor start at convenient locations, and trippers are dropped off at many spots up and down the East and West Sides.

Beginners' trips have a leisurely pace, and instruction is provided; moderate- and advanced-level trips are plenty challenging, even for triathlete types. You probably have all the gear you'll need. Wear sneakers or lightweight hiking boots and take a small backpack, a bathing suit, a sweater, lunch, water. The leaders provide the canoes, ropes, life jackets, first-aid kits, and maps.

The Learning Annex hires Outdoor Bound (not to be confused with the Outward Bound survival school) to take its students, and the Discovery Center uses the Adventure Connection and Outdoor Singles (ignore the name—this is not a pickup club). If you sign up directly with the outdoors group, you'll usually save a bit on the trip price. You *will* have to register in advance; you can't just wake up on a misty morning and join an excursion.

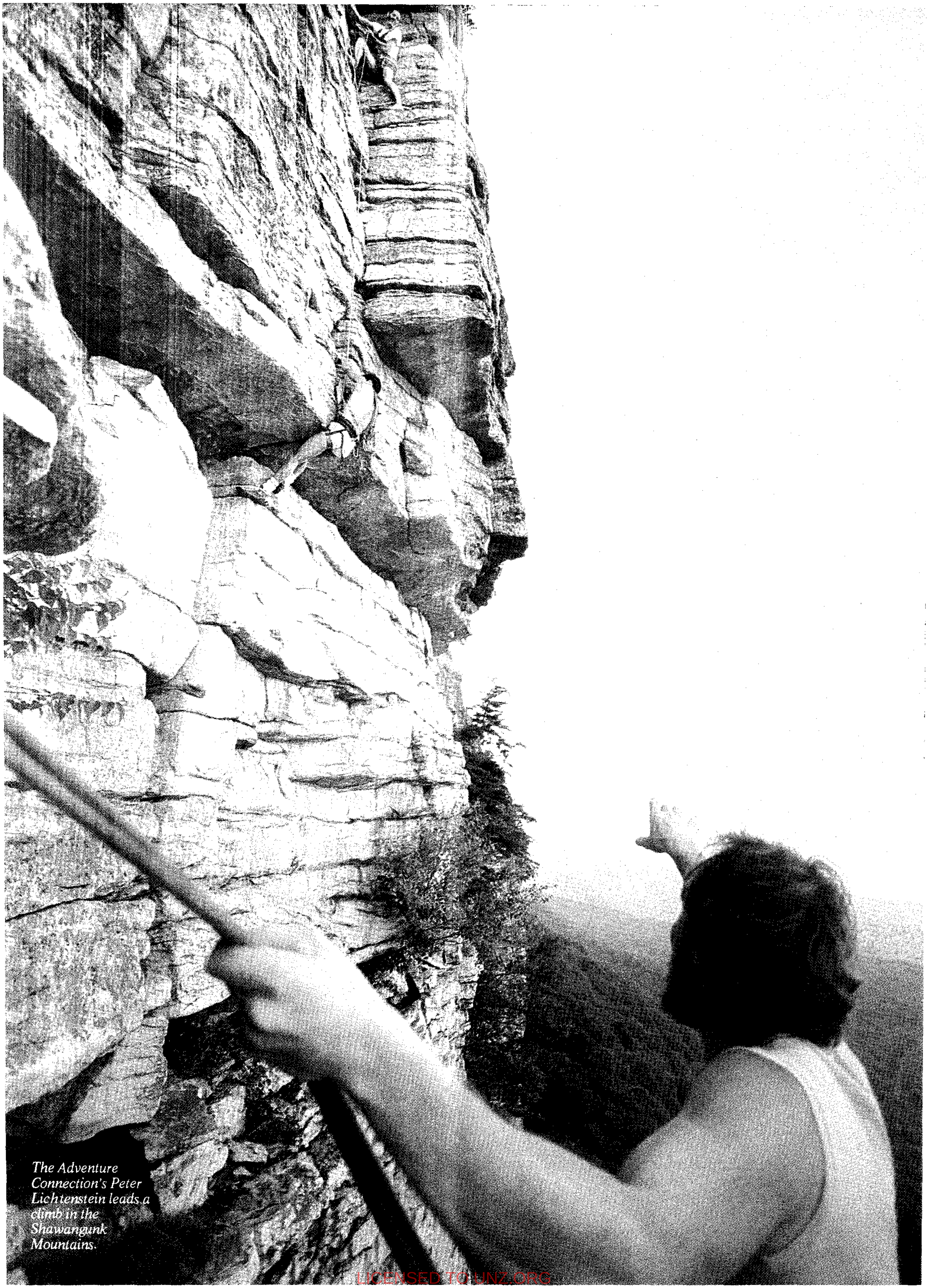
I went on three hikes, two canoe trips, and one rock-climbing expedition, and then—assuming that some people will prefer to take their own excursion with a group of friends—put together one trip of each kind on my own. (The outdoors groups also offer ballooning, biking, sailing, tubing, and rafting trips.)

Since the organizations use the same rivers and parks, the quality of the leaders is what counts: They're the ones who can make an excursion a pleasure or a bore. You expect your guide to know the area, handle emergencies, even teach you something. Though some of the leaders I met seemed too lackadaisical—unwilling to explain the program or, worse, unfamiliar with the terrain—some of my companions liked them: "Who," they said, "wants to be treated like a Brownie or a Cub Scout?"

I've listed my favorite trips first. But remember that if you go on one of these outings with a different leader, you'll likely have a quite different experience. Only Charlie Cook leads all his own trips, and he does a great job of gently taking command.

ONE LOOK AT COOK—TALL, wiry, quiet, fit—and you know you're in for a serious hiking experience. In the early eighties, Cook started two outdoors organizations: Outdoor Singles, which he sold in 1986 ("Too much paperwork," he says; "I never got a chance to get out-

PHOTOGRAPH BY FREDERICK CHARLES



The Adventure Connection's Peter Lichtenstein leads a climb in the Shawangunk Mountains.

STAR TREK: *On the Sterling Forest trail, Charlie Cook led us through dense woods, rhododendron-filled valleys, and fields of wildflowers to hilltops with grand views. The city seemed far, far away.*

doors myself"), and Outdoor Experiences, which is now called **Wilderness Trips With Charlie Cook.**

Our group was to leave the Museum of Natural History at eight in the morning; we drove off in three cars at 8:07 (Charlie Cook is *organized*). Still, the first few hours were heart-sinkers. Route 23 must be one of the ugliest roads in New Jersey: six lanes of traffic, every tacky chain and department store imaginable, road construction tearing up the hillsides. At about ten, we pulled into a Sterling Forest parking area—right next to a big pile of garbage. Finally, we entered the cool woods to wait while Cook set up a shuttle (so we wouldn't have to backtrack).

After unsettling encounters with a snarling Doberman pinscher and two motorcycles that roared up and splashed through a brook, things got better fast. We saw no one else all day. Over a trail sometimes wide enough for three, sometimes rocky and narrow, we hiked through dense woods and valleys with blooming rhododendrons, then climbed past fields of wildflowers to hilltops with grand views. We made a delightful stop at a fire tower overlooking Sterling Lake, the ranger's small, moss-roofed cabin surrounded by pines. We could see over Sterling Forest and New York's Harriman State Park—a fairly unblemished view taking in twenty miles. The city felt far, far away.

The five men and seven women were seasoned hikers. No one complained. A fit-looking 35-year-old woman had just returned from trekking in Peru. A teenager who'd obviously come along to humor his mother was a bit glum at first, but by the end of the day he'd relaxed and turned friendly. An attractive NYU graduate chatted about the downtown dance clubs; by journey's end, she'd found a droll, handsome dance partner from France (the catch of the day).

About five o'clock, we drove to a brook in Harriman State Park for a swim (although you risk a $50 fine if you swim anywhere in Harriman except off the crowded, littered beaches), then stopped for a bite at a diner in Paramus. The parting calls as we climbed into our cars: "When are you going on the next Charlie Cook trip?"

I've heard—from people who've been on other trips with him—that Cook sometimes sets too strenuous a pace. He certainly did keep us moving—we covered eight and a half miles in five hours, on one of the hottest days of the summer. But this was a moderate-level hike, and he leads easier ones. Of the three group hikes I tried, Cook's was the most professional, the best organized, the most pleasurable. He had been on the trail recently, had an accurate idea of how long the hike would take, and knew about the flora and history of Sterling Forest. What's more, trekking with Cook costs only $20—the lowest price for a hiking trip.

Wilderness Trips With Charlie Cook, 96 Arden Street, New York, New York 10040 (567-7720). Cook will lead trips on August 8, 9, 15, and 16 and September 12, 13, 19, and 20.

ON A TYPICAL WEEKEND, the **Adventure Connection** offers five or six outings, a tour, a workshop, and a getaway. But this huge variety doesn't seem to impair quality—the two excursions I took with this group lived up to the promises of the slick brochure.

The three of us who'd signed up for intermediate-to-advanced rock-climbing met Peter Lichtenstein in front of the Metropolitan Museum at 8:30 A.M.; in about two hours, we got to the Shawangunk Mountains, near New Paltz. (They, and the Yosemite peaks and domes, are considered to have some of the best rocks in the country on which to learn climbing.) I'd done some rock-climbing in the Tetons, but they were nice and alpiney; the Shawangunk cliffs were clearly going to be a bit of a challenge. They rise straight up and seem to go on forever.

We tried on our shoes (Lichtenstein had brought a selection) and walked to our first climb. He went over the climbing commands, explained how to use the ropes and hardware, and checked our knots. I followed him up the first pitch, heard him call "Smile," and was appalled to see him 30 feet above me . . . taking a photograph. (At least it was a one-handed shot.) He was supposed to catch the slack in the rope I was tied to if I fell. I mustered a nervous smile, and was relieved that from then on he seemed more safety-conscious.

Next up was a 35-year-old woman with bright-red lipstick, perfect nails, and a pocketbook around her neck. She lifts weights at the Vertical Club, so she was in top shape; she scurried right up. A good-natured postal worker from Queens completed our group.

Since we were neophytes, the going was slow, and we were waiting on a ledge when we heard thunder. We made it up to the trees just as the rain started; a few more minutes, and the rocks would have become treacherous. So we hiked around the mountain and down to the bottom of the cliffs, where we watched local "rock jocks" scramble up and down the slabs like monkeys. Lichtenstein had enough climbing stories to keep us entertained till we got home, at nine o'clock.

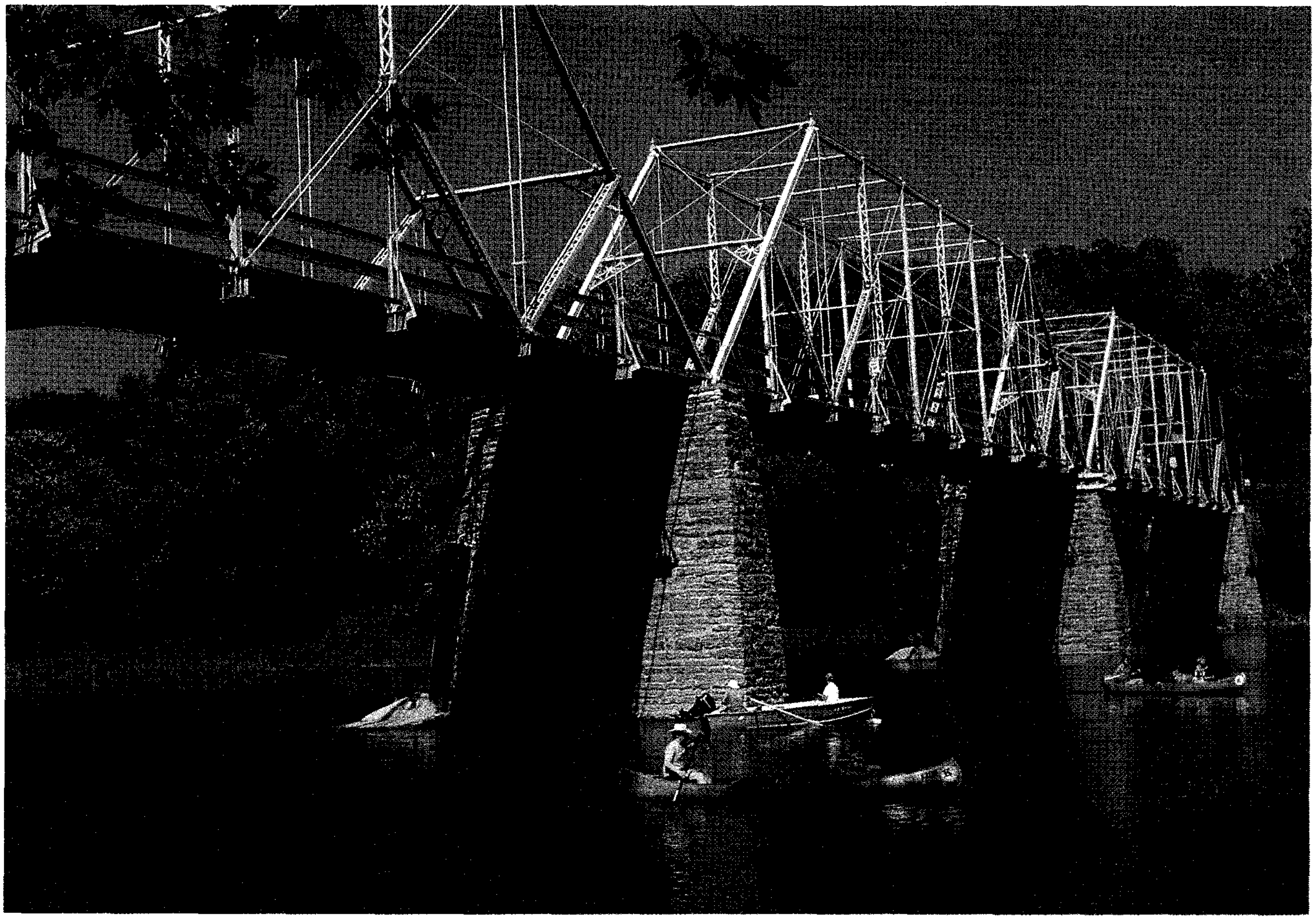
Next I took a twelve-mile canoe trip on the Wading River in New Jersey's Pine Barrens. Our instructor, Bob Hess, drove us there in a big maroon van. The two-hour trip was fun even though the van was like a sauna (it was a 97-degree Saturday). The banter was lively, and I liked my nine cohorts; there was something exhilarating about barreling along the highway with them—I felt as if I were back at my favorite camp.

Before we set off, Hess checked that we all knew how to swim, gave us an intelligent safety lecture, and said he'd "sweep" (bring up the rear). Low pitch pines and extensive green bogs line the Wading River, which is brown with tannic acid from the pine bark and—this you don't expect—crowded: A canoe broaching sideways on a shoal will create a logjam of canoes behind it. Groups of rowdy men crashed their way down the narrow stream, while Girl Scouts shrieked and splashed one another.

But the water's clean, even though it doesn't look appealing. We took a swim and had our picnic lunch. The group turned out to be a good mix. A couple visiting New York from West Germany were practicing their canoeing so they could go on a five-day trip later in the summer. A friendly, divorced computer salesman in his late thirties was enthusiastic about rock-climbing, hiking, and canoeing. One couple (she a lawyer, he an investment banker) paddled alone for a while, but they melded into the group after lunch. We moved at about the same speed as the rowdies, so we had a healthy us-versus-them feeling.

Despite getting lost once on the ride home, and driving in an outward-bound lane of the Lincoln Tunnel for a terrifying 50 feet, everyone agreed that the trip was a refreshing break from the city.

The Adventure Connection, 330 East 80th Street, New York, New York 10021 (744-8540). There will be canoe trips ($55) on August 2, 8, 15, 22, and 29 and September 5, 12, 19, and 26. Hiking trips ($30) are set for August 1, 2, 9, 15, 23, and 30 and September 6, 7, 13, 20, 26, and 27. Rock-



DELAWARE BUNCH: *Canoeists navigating a broad, placid stretch of the Delaware pass under the Dingmans Ferry Bridge.*

climbing days are August 9, 15, 16, 23, and 30 and September 12, 13, and 27; beginners pay $60, intermediates $65.

MOST OF THE **Learning Annex**'s offerings are introductory courses, so most of its trips (guided by **Outdoor Bound**) attract first-timers. On the moderate-level seven-mile hike I signed up for, our guide was Minor Bishop, a humorous fellow who leads hikes for the Appalachian Mountain Club; his assistant brought up the rear. An overweight man in the group carried two plastic grocery bags and a Leatherette valise; another came decked out for Nicaragua: camouflage outfit, canteen, compass, bowie knife, hat, and whistle. The young woman listening to Vivaldi on her Walkman was a nice contrast.

On the trip to Harriman—twelve women and six men (including the two leaders) squeezed into a van and a compact car—our driver misread the directions and got us lost before we even reached the New York Thruway, but that cost us only a half-hour or so.

Bishop hadn't been on this particular trail, but he was adept at reading maps, and Outdoor Bound's owner, Seth Steiner, had given him good instructions. It's better, though, when you don't have to pause at various junctions for map-reading.

Our destination was the Lemon Squeezer, a conglomeration of huge boulders that got its name because hikers have to squeeze their way through it; before we got there, we bushwhacked down to secluded Island Pond, a lake surrounded by swamp and forest. We ate lunch (some took a quick dip) and lay in the sun, chatting about hiking, neighborhood restaurants, and what a heavenly spot we were in. On our way back up to the Lemon Squeezer, we scared six or seven deer and saw a snake eating a frog.

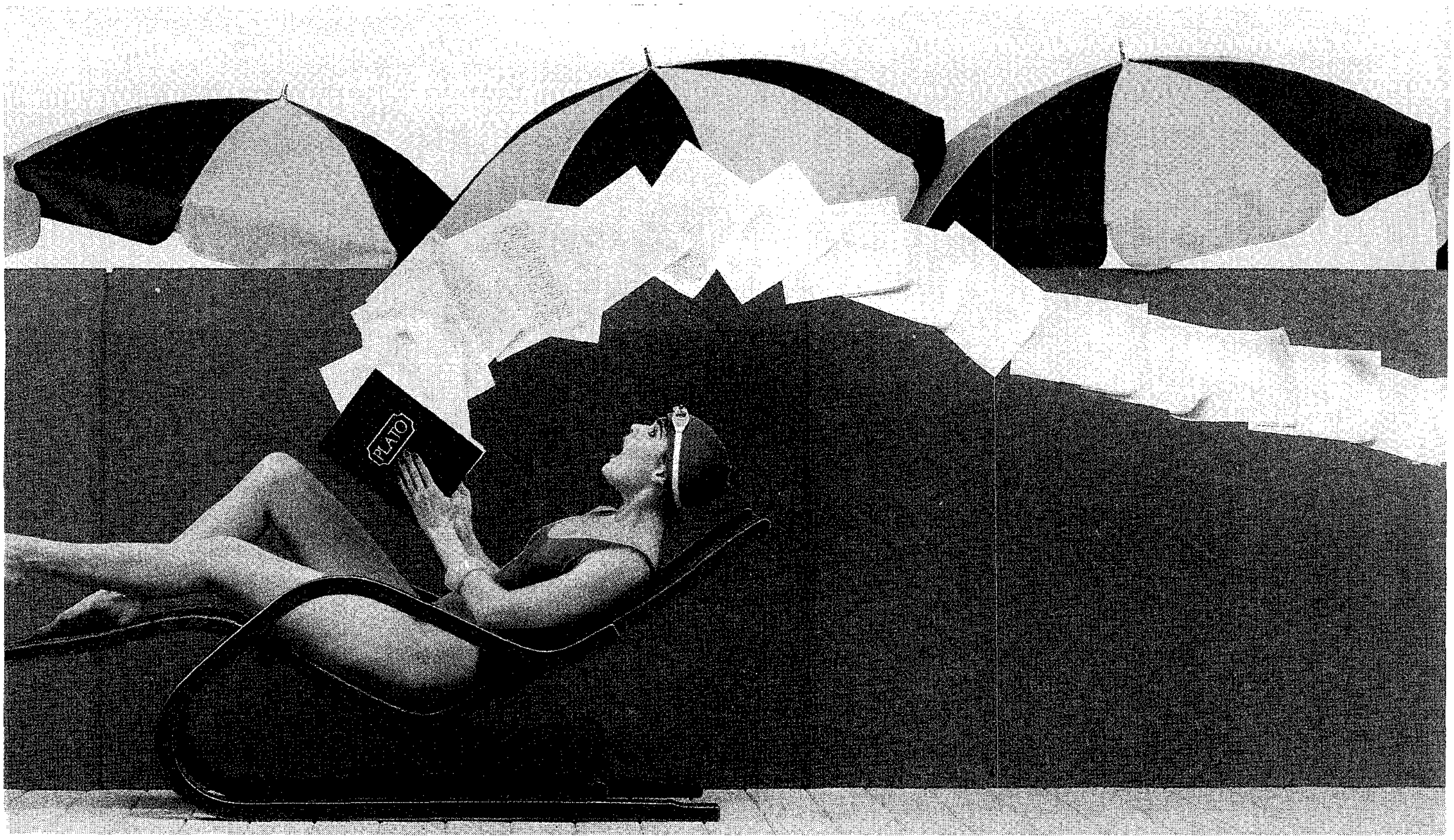
Trudging on, we changed places and got to know one another. Some had come to ponder job changes, some to lose weight, some (women) to please their mates. Many first-timers got hooked that day. "This athletic life is fun! Let's do some more of this," said one of the weight watchers. We had a peaceful, satisfied feeling on the way home, and we knew we deserved the chocolate cookies Steiner provides.

The Learning Annex, 2330 Broadway, New York, New York 10024 (580-2828). There will be canoe trips ($58) on August 8 and 30 and September 13 and 26. Hiking trips ($35) are scheduled for August 1, 2, 9, 14, 15, 16, 22, 23, and 29 and September 5, 6, 11, 12, 19, 20, and 27. Sign up early: The Learning Annex brochure is widely distributed. After August 11, you can also sign up for these trips directly with Outdoor Bound, 18 Stuyvesant Oval, New York, New York 10009 (505-1020). Canoe trips are $48, hiking trips $33.

WHEN YOU SPEND $30 to $50 for a day trip, you expect *guidance.* But I was disappointed in the leadership of the two trips I took with **Outdoor Singles;** we participants seemed to know as much as our guides did. (Jim Reaven has been running Outdoor Singles for less than a year, and occasionally his inexperience shows.) Both the hike and the canoe trip took forever to get going, and both leaders seemed cavalier. Still, the people I met who'd joined this group (it has 1,100 members) were enthusiastic, and I had a good time despite the flaws.

I'd been called twice to confirm my participation in a moderate (nine-mile) Sunday hike to Pine Meadow Lake in Harriman. But Reaven phoned me at 10:45 Saturday night to say there was no

Photograph by Karl Steinbrenner



NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO
ANGELICA ROOT FROM SAXONY
JUNIPER BERRIES FROM ITALY
CASSIA BARK FROM INDOCH

room in any of the cars. (I turned up at 8:30 A.M. at Columbus Circle anyway, and luckily, someone failed to show.) After a disorganized 40 minutes of signing forms and paying transportation fees ($5 to $8, depending on the trip), we headed for the starting point, in Tuxedo Park.

Our group—six women and five men, including our leader, Warren Wood—was well traveled. (Wood, just back from fifteen years in New Mexico, knew nothing about the trail, but he had plenty of interesting tales about the Southwest.) An ex-Parisian told us about climbing the Alps and her projects at the U.N.; a spirited midwife from Brooklyn was about to depart for a vacation in Scotland; and a tall redheaded man with an Irish accent kept us laughing all day with his tales of Mediterranean beaches. We broke for lunch on a rock by Lake Sebago. It was breezy, so the flies had disappeared. After our refreshing swim and a drip-dry in the sun, we hiked on for two hours—and ended up back at the lunch spot. After a vote, it was decided to abort the trip.

We had hamburgers and beer at the Red Apple Rest, near where our cars were parked, and were dropped off near our homes by 9 P.M. (some drivers drop everyone at Columbus Circle). The two women in my car liked Wood, and he *was* a master at keeping hikers with varying degrees of stamina happy. But I was disappointed that we never saw Pine Meadow Lake.

"This always takes forever," someone complained while we went through the laborious sign-up for the canoe trip. "I should know not to come on time." Finally, we got away. An energetic nurse with an M.B.A. drove our car; a pathologist and a paralegal sat in the backseat pondering whether they liked Donna or Fawn better. At Dingmans Ferry, Pennsylvania, almost two hours away, we gathered on the bank of the Delaware, where our leader, Rodger Swarth, went over our paddle strokes and told us what to expect during the day. The instruction was pretty basic. He reassured us that if we tipped over, we'd probably be able to stand up, and never mentioned where he'd be in the line of canoes.

It was the canoe-rental boy who told us to wear our life jackets, swim upstream of the boat if we tipped, get to shore if lightning struck, leave the boat on the bank and walk to the road if there was trouble, and that the rental shop, where we would leave our canoes, was just after the Dingmans Ferry Bridge.

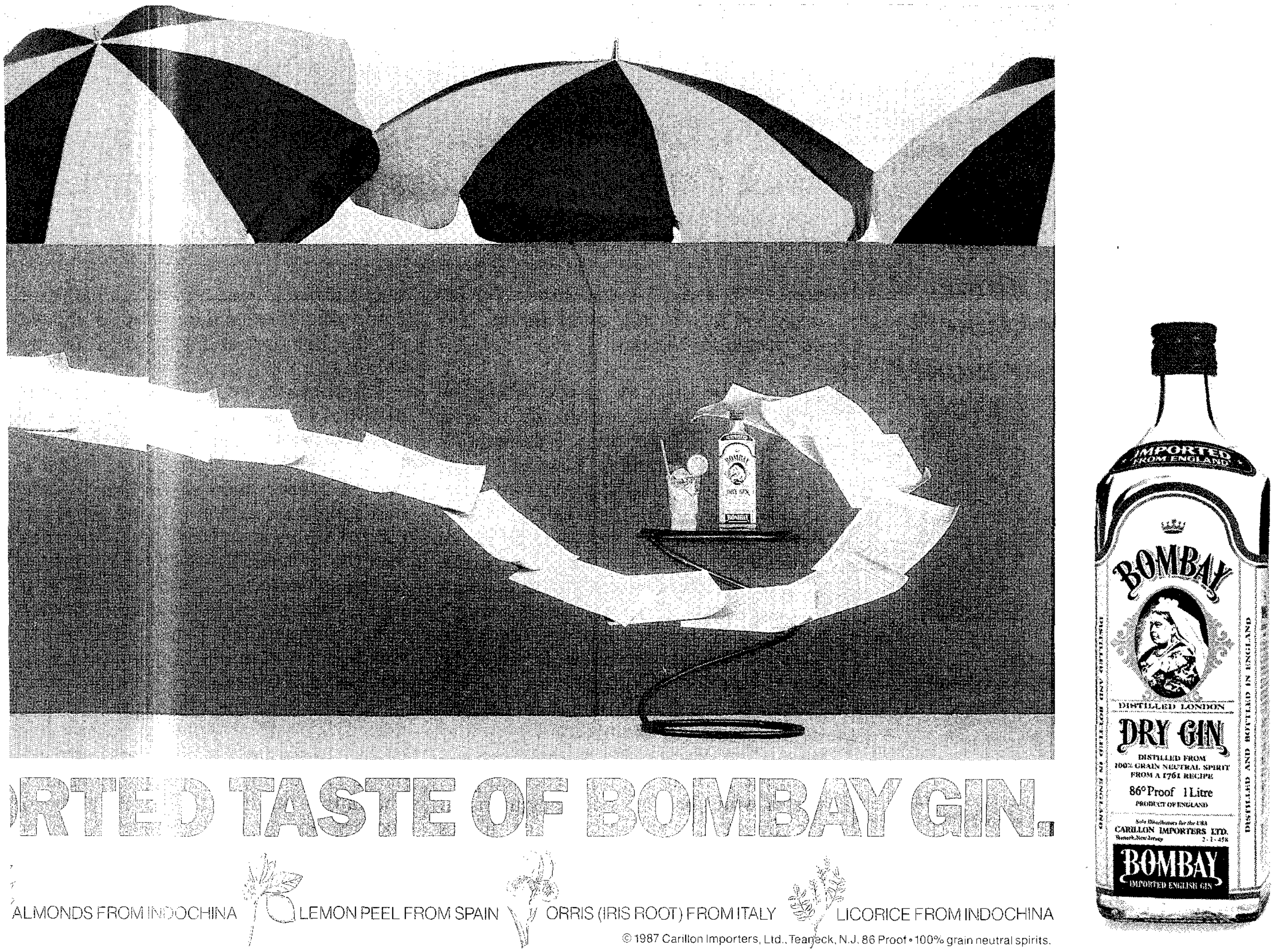
We chose partners and shoved off. The wind picked up, and one of our canoes flipped over. A woman who had been sitting backwards in the canoe wearing no life jacket sank out of sight in a deep, wide part of the Delaware. She grabbed her partner in panic; he was able to drag her up to their sinking canoe, and she clung to it until she could climb into another that pulled alongside. We insisted that she keep her life jacket on for the rest of the journey.

We stopped for lunch and a swim, and finally got to know a bit about one another. (Canoeing is never as sociable as hiking, because you're with the same person all day.) Except for one elderly couple, the thirteen women and eight men were in their thirties and forties. And, as usual, it was an international crowd.

At one swim spot, a beautiful blonde Austrian asked, "What more could I possibly want from life?" Two men chimed in, "I was just going to say the same thing. This is heaven." And it was. There were no other canoes in sight, the water flowed crystal-clear, a breeze balanced the hot sun, and, upriver, an osprey awkwardly dove for fish.

We had pizza and beer in a restaurant on the New Jersey side of the Delaware before splitting up into Brooklyn- and Manhattan-bound cars. Because of the traffic, we got home two hours later than expected. As one man said, "That was thirteen hours of work for five hours of canoeing. But it was worth it."

Outdoor Singles, Box 570, Inwood Station, New York, New York 10034 (567-



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8320). There will be canoe trips ($39 and $44, plus transportation fee) on August 15 and September 20. Hiking trips ($24, plus transportation fee) are scheduled for August 1, 2, 8, 9, 15, 16, 22, 23, 29, and 30 and September 6, 7, 12, 13, 19, 20, 26, and 27.

IF YOU CAN'T STAND THE THOUGHT of getting into a van with strangers—and if you have a car and some friends who share your interests—put together your own trip. Of course, you'll have to plan and get maps. If you need to learn more before embarking on an unescorted trip, you can usually take a private or group lesson at the popular equipment-rental places.

The Connecticut part of the Housatonic River is a training ground for the world's best kayakers and canoeists *and* a perfect beginner's river. It's mostly flat water—quieter and less crowded than the Delaware, though not as clean—with some exciting stretches. The water has a brown tinge, but the Environmental Protection Department claims it's safe to swim in, and it passes through scenic state parks.

My friends and I planned to paddle the ten miles from Falls Village to the Housatonic Meadows State Park. We met at Clarke Outdoors (203-672-6365), a canoe-and-kayak-rental shop in West Cornwall. An employee drives you to the picnic area where you start your trip, and gives you safety tips and tells you what to expect. There are facilities for changing at both the shop and the park.

At various unpredictable times, water released by the Falls Village hydroelectric dam comes bubbling into the river, forming the first rapids of the trip. After you've paddled five miles from Falls Village (two hours or so), you'll see the covered bridge in West Cornwall. If you haven't brought a picnic, pull your canoe out on the left bank above the bridge and walk to Freshfields restaurant for lunch (a bit fancy if you're wet). Or stop in at the Covered Bridge Cafe, or pick up some picnic goodies at an IGA in town. Sit on the bank and watch kayakers and canoeists negotiate the raciest rapids on the trip (only six or seven made it upright while we watched). Two or three more rocky spots have to be navigated before you'll see the boat ramp on the right side of the river (after the only island). A Clarke van will meet you there and take you back to the shop—where, if you want to learn more, you can sign up for canoe and kayak lessons.

MOUNTAIN GREENERY: *A Catskills hike with Charlie Cook.*

Take the Hutchinson River Parkway to I-684 North. Proceed on I-684 to I-84 East, then on I-84 to Route 7 North in Danbury, Connecticut. Stay on Route 7; Clarke Outdoors will be three miles north of the town of Cornwall Bridge, on the left. Canoe rental for the day, $23 weekdays, $26 weekends; shuttle

Photograph ©1987 by Frederick Charles

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TIPPY CANOES: *Near the covered bridge in West Cornwall, kayakers negotiate the raciest rapids on this stretch of the Housatonic.*

service, $8. Private canoe lessons, $22 per hour, $90 for the day; group lessons, $55 per person for the day.

YOU GET THREE HIKES IN one if you decide to hike New York's Schunemunk Mountain. First you walk through expansive hayfields, then thick, jungle-like woods; finally, the trail climbs to pitch-pine forests and exposed ridges. The rocks look like cement and pebbles, but they're actually conglomerate, which means they're composed of sand and stones dredged up from the bottom of the sea 350 million years ago.

We met at a gravel parking lot on Taylor Road in Mountainville, a two-hour drive from Manhattan. Across the road from the parking lot, a paved road goes past a white barn: It's the beginning of the Sweet Clover Trail. White blazes painted on rocks, fences, and trees will lead you into the woods.

At the end of the Sweet Clover Trail, we headed southwest on the Jessup Trail; from the junction, it's only one and three tenths of a mile to the summit. On a clear day, you can see the Kittatinny Mountains, the Shawangunks, the Catskills, and the Hudson. Potential lunch spots are everywhere. From the summit, we continued a bit farther on the Jessup Trail, enjoying the spectacular views, before descending back to the cars.

Some of the ups and downs on this hike are strenuous, so if you want to find an easier trek in this area, buy the *New York Walk Book* (Anchor Books), a practical but evocative compendium of information about the geography and history of hiking trails near New York City.

Take the New York State Thruway North to Route 17 North. Proceed on Route 17 to Harriman, then take Route 32 North for eight miles to Mountainville and look for the sign to the Black Rock Fish and Game Club, on the left. At the sign, turn left on County Road 79 for about 100 feet, then turn left again over the bridge onto Taylor Road. Proceed for half a mile, and park in a lot on the right.

BECAUSE SOMEONE HAS TO hold the other end of the rope, rock-climbing is a good sport to learn with friends. Yet even when you have the ropes, shoes, and hardware, it's tough to figure out how to use them from reading a book. You need instruction. I chose to take a private lesson so I could ask a thousand questions and have all the demonstrations tailored to my abilities.

I arranged for a session with Iza Trapani, who works with veteran guide Jon Ross. We met at the Trapps Bridge over Route 44-55, near New Paltz. I found a pair of rubber-soled shoes that fit (she had brought a selection), and we each carried a rope to an easy climb. She went over the calls and made sure I knew how to rappel (descend a rock face using a rope). Next we tried a couple of harder climbs. "I'm a wimp," she said, and that was fine with me—it means she's very cautious and methodical. I trusted her.

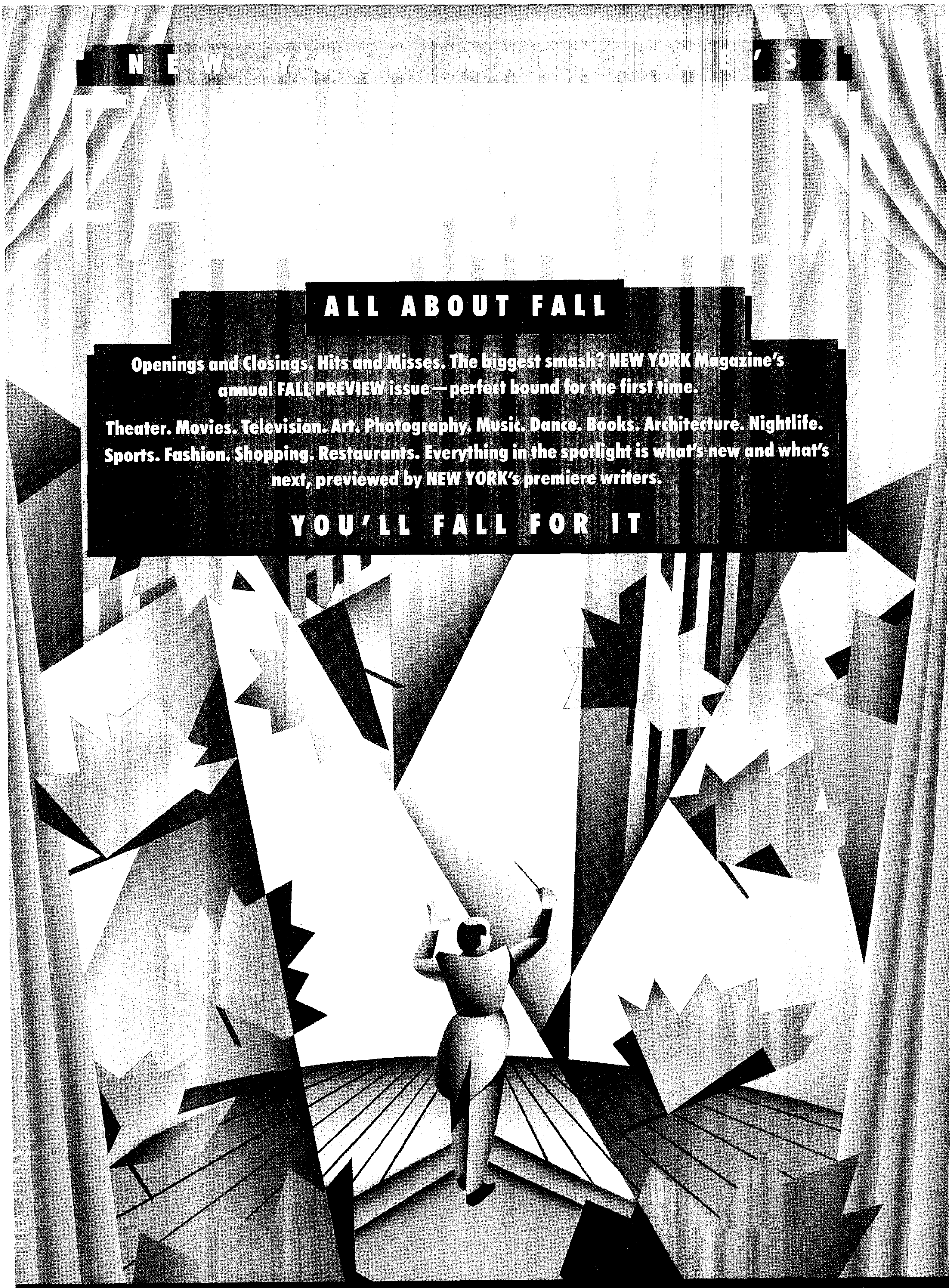
"Climbing is slow; don't rush," Trapani said. She told me when to traverse left and when to traverse right, and advised me to rely on my legs (arms tire easily). She taught me how to use my body to conserve energy, and how to set up safety systems when I climb without an instructor. Six hours later, we ended our day by practicing hand- and footholds: I was too tired to do more. But I felt much more confident.

When you're rock-climbing, you spend half your time wondering why you got yourself into this. It's hot, buggy, and difficult. But after you've scrambled up an overhang that made your palms sweat just to look at it, the feeling of triumph is addicting. And although climbing is scary, it's safe with the right teacher.

Iza Trapani works with Jon Ross (914-658-9811), who has been guiding climbers in the area for fifteen years. The fee for one of Ross's guides is $100 a day, $85 per person for two climbers, $75 per person for three. Rock and Snow, in New Paltz, New York (914-255-1311), will give you more names of rock-climbing guides. The New York School of Rock Climbing (865-0046, weekdays 10 a.m. to 4 p.m.) also has a few beginner trips leaving from and returning to the city during the summer.

IN ADDITION TO THE GROUPS I signed up with, there are a number of other outdoors clubs in this area. Master steering a canoe, reading a compass, and rappelling with the Appalachian Mountain Club (684-3683); its 30,000 members are involved in every conceivable outdoor sport. Shore Walkers (663-2167) and the New York–New Jersey Trail Conference (696-6800) specialize in hiking. And the Sebago Canoe Club (718-788-3416) will teach you how to canoe. ■

NEW YORK MAGAZINE'S



ALL ABOUT FALL

Openings and Closings. Hits and Misses. The biggest smash? NEW YORK Magazine's annual FALL PREVIEW issue—perfect bound for the first time.

Theater. Movies. Television. Art. Photography. Music. Dance. Books. Architecture. Nightlife. Sports. Fashion. Shopping. Restaurants. Everything in the spotlight is what's new and what's next, previewed by NEW YORK's premiere writers.

YOU'LL FALL FOR IT

ISSUE DATE: September 21 **ON SALE:** September 14 **AD CLOSE:** August 31

BEST BETS

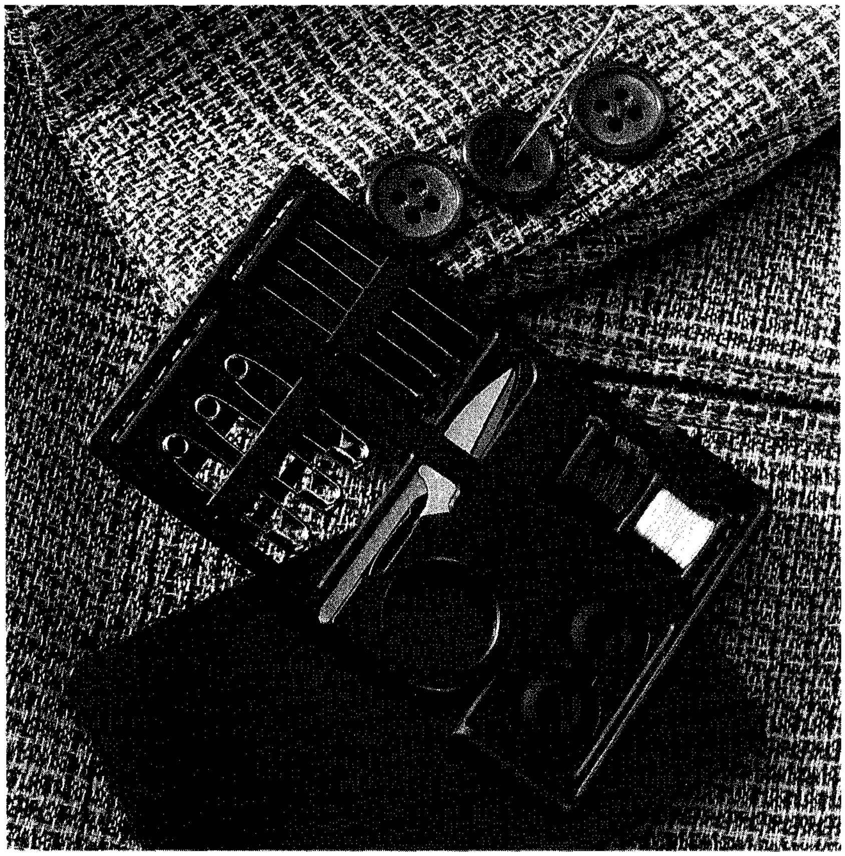
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Cool in the Sun

For those days when anything you wear is too much, stow one of these lacy *bustiers* in your chiffonier and you'll be ready. In eight colors—from sunny yellow to sexy black—they're $25 and will take you from the veggie line at Round Swamp Farm to a night dancing at Pig Latin.

SCREAMING MIMI'S/*495 Columbus Avenue, at 84th Street/362-3158*



And Sew It Goes

Why carry a sewing kit if you can't sew? Because it's so cunningly designed! Made in Japan, it's the size of a credit card and slips into your wallet along with your other plastic. Whip out this kit and show it off—its practical functions are a bonus (about $12).

DOT ZERO/*165 Fifth Avenue, at 22nd Street/533-8322*

JENNY B. GOODE/*1194 Lexington Avenue, near 81st Street, 794-2492, and 11 East 10th Street, 505-7666*

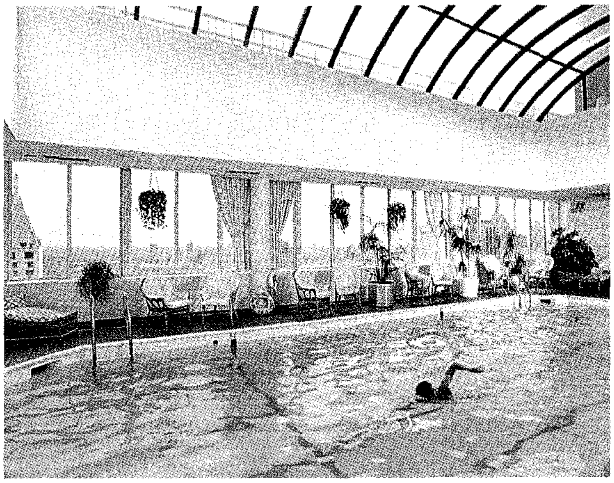
THE MUSEUM STORE/*11 West 53rd Street/708-9700*

Bed Alert

Today's rags are used to dust the TV, but in the twenties and thirties, French Canadian housewives put them to more decorative uses. They wove their dark rags into floor rugs, but they made their white and pastel pieces into *catalognes* (rugs for the bed). Now Laura Fisher has assembled a collection of these pale and supple beauties. To fit twin, full, and queen beds, they're $175 to $350, depending on size and the intricacy of the weave.

LAURA FISHER/*Antique Quilts & Americana/1050 Second Avenue, at 55th Street/Gallery 57/838-2596*

Photographs: top, Ted Morrison; left, Michael Weinstein (model: Vilde Aakeroy of Foster-Fell/Models. Hair and makeup: Scott Wylder for Creative Workforce); right, Rita Maas (linens courtesy of Trouvaille Française).



Thin and Bare It

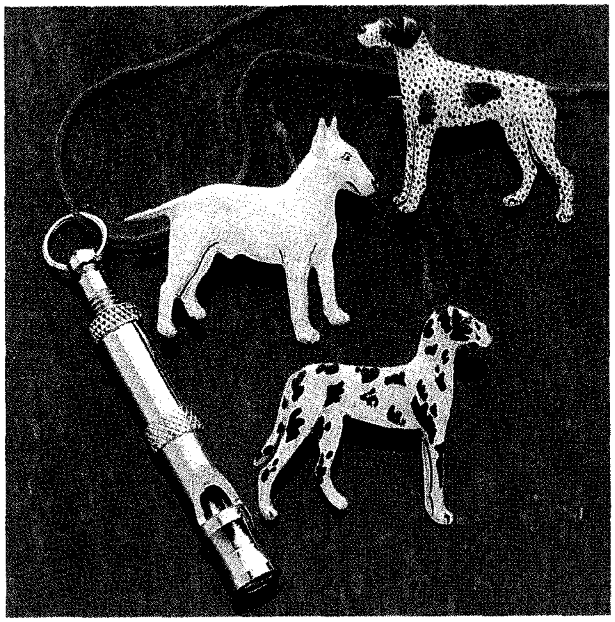
Spa-fanatic friends and I have long wished for a Manhattan fortress of penitence and denial where we could work out fiercely, nibble prudently, and still sneak off to work or play. Well, now comes the Parker Meridien with its clever City-Spa Weekend. Not quite as militant as some "fat farms," the hotel's fitness spree offers aerobic workouts, an escorted two-mile run (plus a rooftop running track), racquet sports, Nautilus or free-weight sessions, tanning and swimming, whirlpool and sauna, itineraries for walking forays, and 300- to 500-calorie breakfasts at Le Patio. Extras include low-cal cocktails, *cuisine minceur* lunches, and spa dinners (Friday evening to Sunday afternoon; $150 per night, single or double). What a way to lose! — **Gael Greene**

CITY-SPA WEEKEND/*Hotel Parker Meridien/118 West 57th Street/245-5000*

A Hound Investment

Made by an English jeweler in the forties and recently discovered in a London safe by his son, these intricately detailed enamel-on-sterling-silver lapel pins have shown up here. With nineteen best-of-breeds to choose from, you're sure to find your favorite pooch. Non-canine lovers can settle for Siamese cats or barnyard animals ($95).

THE COLLECTOR'S GALLERY AT KENTSHIRE/*37 East 12th Street 673-6644*



Photographs: top and center, Edward Addeo; bottom, Bret Wills.

Theater/John Simon

BACK TO THE FUTURE

"...In Pavel Kohout's mixed-media stage version of Orwell's *1984*, the technique is even more dated than the ideology..."

GEORGE ORWELL'S **1984** IS NOT SO MUCH dated (though it is that, too) as inappropriate to America. *Our* horror is of a cruder, much more obvious kind than the ingenious, insidious horror Orwell evokes in his very European dystopia. O'Brien, the chief villain in the novel as in this dramatization by the Czech playwright Pavel Kohout, is a far subtler Machiavellian than our Norths, Poindexters, and Reagans, which is to say that his lies are on a much grander scale, and that his and Big Brother's totalitarianism is much less simplistic and much more, dare I say, total. That is what makes the elaborate realpolitik played by Orwell's Oceania and the two other superpowers too grand amidst our homegrown, grass-roots, banal horribleness.

MISSING THE MESSAGE: *Philadelphia's* 1984, *at the Joyce.*

The most deplorable thing about Kohout's mixed-media stage version of *1984* is that it cannot be performed where it is needed—in Czechoslovakia and other Iron Curtain countries; whereas here, where it can be shown, it is beside the point. Not only because it preaches to the converted, but also because its technique is even more dated than its ideology. Still, let's get the ideology out of the way first. In a letter to Roger Senhouse, one of his publishers, Orwell wrote (December 26, 1948) that his book was not primarily "a thriller mixed up with a love story," but a discussion of "the implications of dividing the world up into 'Zones of influence' . . . & [meant] to indicate by parodying them the intellectual implications of totalitarianism." The operative word is "parodying," something a piece of writing can do much better than a stage work other than a short skit. That the movies can't do it either was demonstrated, despite the efforts of John Hurt and Richard Burton, by the recent film version.

But the political warning of the novel, for all its ecumenism, is couched in specifically British terms, with all manner of references to London and England. I have no idea how Kohout treats this in Czech, but the version from the Wilma Theater of Philadelphia, run by the Czech émigré couple Jiri and Blanka Zizka, which was devised by Mr. Z. and Michael Ladenson, is a sorry mess. You cannot transpose to the U.S.A. something so deeply rooted in London life and lore as to have for its crucial leitmotiv the little ditty about "The Bells of St. Clement's," and in which the Oceanians keep saluting Ingsoc, which is to say English Socialism. Couldn't the adapters have changed that at least to Amsoc? Well, given the poor elocution, there might have been a libel suit by Amtrak. The intellectual level of this staging, by the way, is typified by everyone's mispronouncing Oceania with the accent on the *i*.

The mixed media here, I repeat, are a nuisance, relying as they do on 1960s avant-gardism, and on even earlier experiments such as Alfred Radok's Laterna Magica, on which the Zizkas were weaned. All this now looks old hat, but not old enough to be a genuine period piece. It is also rather primitively executed, the Zizkas and their designers having none of the resources of Josef Svoboda, the great Czech designer, to say nothing of his talent. The filmed sequences look like home movies, and the projections and sound effects have a kind of yesterday's-gardenias feel and odor to them. As technical datedness mingles with ideological obsolescence, we get something like living newspapers based on back issues from the morgue.

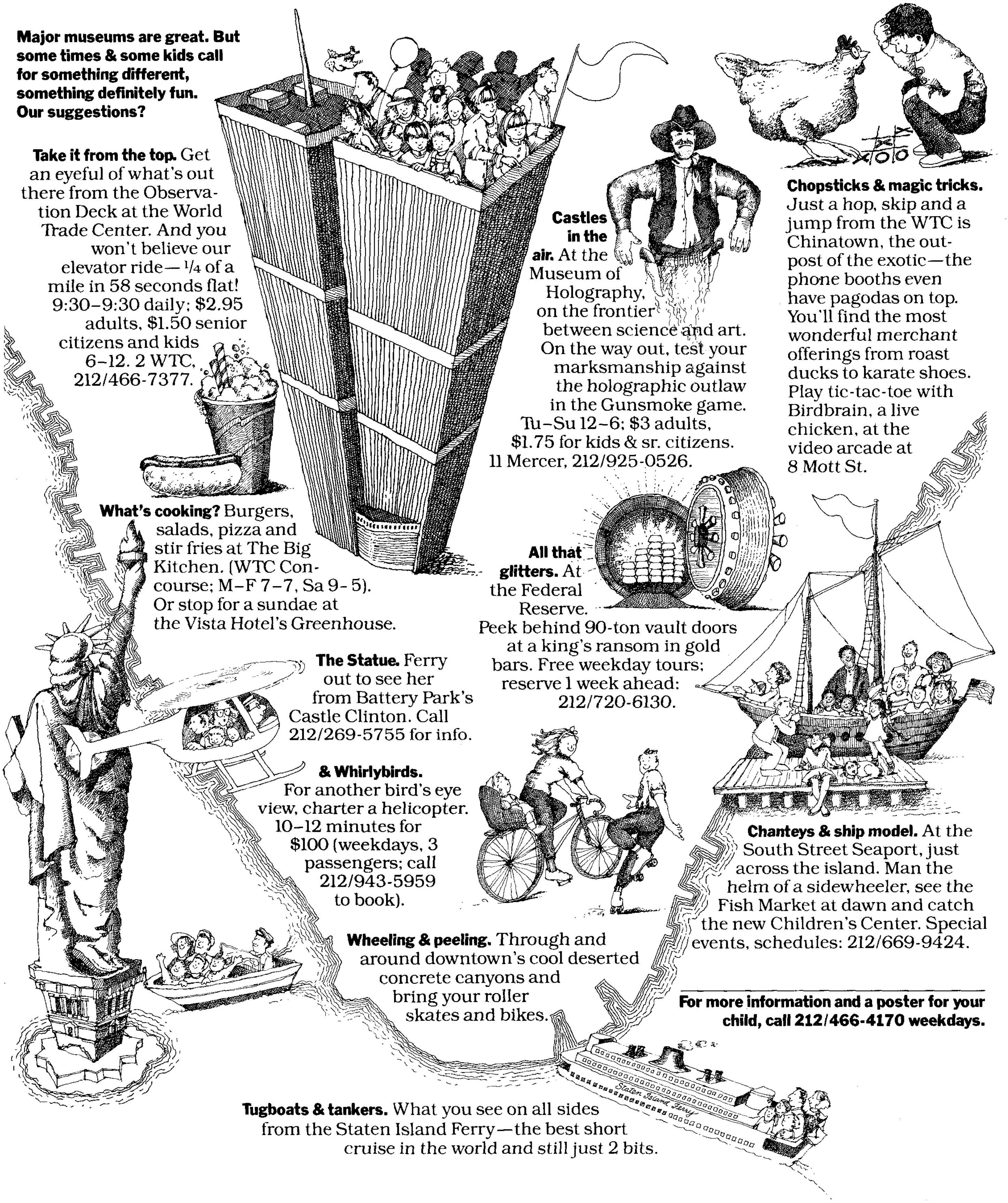
The damage is aggravated by the acting, which has a heartbreakingly provincial quality—something that, incidentally, crops up just as often in New York. Let me explain: There is naturalistic acting, and there is stylized acting. Great actors can even heighten naturalism by stylizing it; they are, in fact, seldom completely realistic. But when acting that huffs and puffs to be realistic emerges as a bit of underachieved stylization, *that* is depressing provincialism, in which this *1984* abounds. Whether it is tragic lovers that leave one unmoved (John Shepard and Frances Fisher, the former not even able to convey intellect), or villains and weaklings (James Hurdle, Roger Serbagi) who explain their characters instead of acting them, scarcely matters. About Evan Thompson's O'Brien I cannot be sure; the actor may have been good and been misled by the director.

Still, the most pitiful note was struck during the curtain calls, when Miss Fisher raised two fingers in a victory sign. Do these people really think they are striking a blow for freedom with their stale mackerel? This is the third disaster in a row imported for us by the American Theater Exchange. I wonder who is responsible for this selection of the supposed best from all over the country? Or could *Self Defense, Hard Times,* and *1984* really be the cream of last season's crop? In that case, even Big Brother would give up watching.

In brief: IF YOU HAVEN'T SEEN **Forbidden Broadway** in its cabaret format at Palsson's, this summer is your last chance before it moves to a bigger theatrical venue. Consider it.

Photograph by Beatriz Schiller.

NEW YORK FOR KIDS BEGINS AT THE WORLD TRADE CENTER



Major museums are great. But some times & some kids call for something different, something definitely fun. Our suggestions?

Take it from the top. Get an eyeful of what's out there from the Observation Deck at the World Trade Center. And you won't believe our elevator ride—¼ of a mile in 58 seconds flat! 9:30–9:30 daily; $2.95 adults, $1.50 senior citizens and kids 6–12. 2 WTC, 212/466-7377.

What's cooking? Burgers, salads, pizza and stir fries at The Big Kitchen. (WTC Concourse; M–F 7–7, Sa 9–5). Or stop for a sundae at the Vista Hotel's Greenhouse.

The Statue. Ferry out to see her from Battery Park's Castle Clinton. Call 212/269-5755 for info.

& Whirlybirds. For another bird's eye view, charter a helicopter. 10–12 minutes for $100 (weekdays, 3 passengers; call 212/943-5959 to book).

Castles in the air. At the Museum of Holography, on the frontier between science and art. On the way out, test your marksmanship against the holographic outlaw in the Gunsmoke game. Tu–Su 12–6; $3 adults, $1.75 for kids & sr. citizens. 11 Mercer, 212/925-0526.

All that glitters. At the Federal Reserve. Peek behind 90-ton vault doors at a king's ransom in gold bars. Free weekday tours; reserve 1 week ahead: 212/720-6130.

Wheeling & peeling. Through and around downtown's cool deserted concrete canyons and bring your roller skates and bikes.

Chopsticks & magic tricks. Just a hop, skip and a jump from the WTC is Chinatown, the outpost of the exotic—the phone booths even have pagodas on top. You'll find the most wonderful merchant offerings from roast ducks to karate shoes. Play tic-tac-toe with Birdbrain, a live chicken, at the video arcade at 8 Mott St.

Chanteys & ship model. At the South Street Seaport, just across the island. Man the helm of a sidewheeler, see the Fish Market at dawn and catch the new Children's Center. Special events, schedules: 212/669-9424.

For more information and a poster for your child, call 212/466-4170 weekdays.

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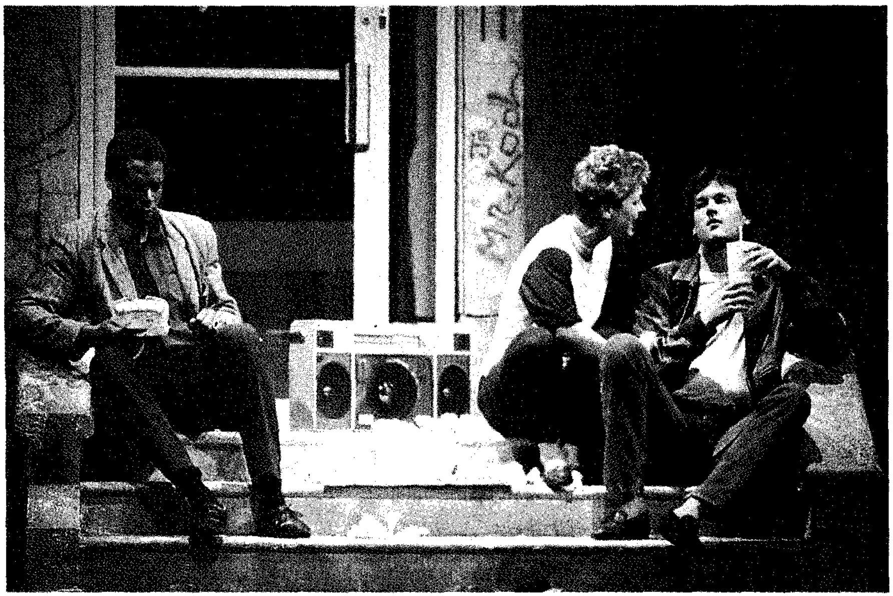
DON JUAN IN HELL

"...As seen at Summerfare, Sellars's *Don Giovanni* often goes haywire, but amid the debris there are dozens of brilliant insights..."



***DON GIOVANNI* IN NEW YORK:** *At Summerfare—Elmore James, Lorraine Hunt, Kurt Ollmann.*

SEVEN YEARS AGO, FRESH OUT OF HARvard and pushing 23, Peter Sellars staged Mozart's **Don Giovanni** in Manchester, New Hampshire, and a lot of people who saw it came away mad. That unconventional production now seems little more than a rough sketch for the more audacious one presently on view at the Summerfare festival in Purchase, New York, and a lot of people are madder than ever.

In Sellars's latest version, *Don Giovanni* takes place today in what looks like New York City's Spanish Harlem. Donna Anna, her father (the "Commendatore"), and her boyfriend, Don Ottavio (an undercover policeman), rent apartments above La Famosa Grocery and Deli. A pair of teenage newlyweds, Zerlina and Masetto, live around the corner. Donna Elvira, a slightly crazed Madonna clone, hangs out nearby and is on the prowl for the man who jilted her—Don Giovanni, the neighborhood troublemaker and center of everyone's attention. Abetted by Leporello, his sidekick and shock absorber, Giovanni seduces Anna, kills her father, knocks up Zerlina, stages sex orgies, dines on Big Macs, collects video porn, and supports a drug habit. Much, much more happens before he is dragged to hell (or, in this case, down a sewer), all of it compressed into a single night, "starting at midnight and lasting till 4 A.M. that morning, or eternity—whichever comes first."

Such glosses on Mozart predictably infuriated the anti-Sellars faction, and I am bound to admit, after having been bowled over by much of the director's past work, that his *Don Giovanni* does have a heap of problems. Usually, Sellars's inventions, no matter how outrageous they may seem, bear some kind of legitimate relationship to the original material, but much of what we see here blatantly contradicts the text or stretches the facts too far.

And the catalogue of abuses is long. The fact that Leporello says Giovanni prefers them young hardly means he is a pedophile. Many bold visual jolts misfire—there is no quicker way to demystify a larger-than-life sex symbol than stripping him down to his jockey shorts. Worst of all, this Don Juan figure is such a shoulder-shrugging amoralist that he is eventually reduced to a total nonentity, a blank screen upon which the other characters can freely project their own disturbed personalities. This may be an interesting idea in theory, but when put onstage it turns Giovanni into a bore and leaves a gaping hole in the middle of the drama.

And yet there are some fabulous strokes. How many *Don Giovanni* directors have listened to Anna's vicious oath of vengeance closely enough to notice the orchestral question mark that ends her aria and then make a significant dramatic point of it? The score is full of such subtle touches, clues that help explain what sometimes seems like irrational behavior, and Sellars almost always ferrets them out, calls them to our attention, and illuminates the moment. When Giovanni and Leporello exchange cloaks to dupe Elvira, Mozart's trio, cast in sonata form, exactly parallels the dramatic situation; every movement of Sellars's staging faithfully realizes the composer's design, and the effect is magical. True, this *Don Giovanni* is frequently unfocused and it often goes haywire, but amid the debris there are dozens of brilliant insights.

With a couple of exceptions, the cast is working with Sellars for the first time, and that may partially explain why much of what happens onstage looks so tentative—most of the director's favorite Boston-based singers trained in his methods were already occupied, performing in Summerfare's revival of last year's *Così fan tutte*. Not surprisingly, two veterans of past Sellars productions, Lorraine Hunt (Elvira) and Janet Brown (Zerlina), make the most vivid impressions, although Elmore James's streetwise Leporello is also squarely in the picture. Ana Gloria Vazquez (Anna), John Daniecki (Ottavio), and Jose Garcia (Masetto and Commendatore) barely cope, and I suppose the director must accept part of the blame for Kurt Ollmann's vacant, wholly forgettable Don Giovanni.

Musically, the performance has been stylishly conceived and scrupulously prepared—every expressive appoggiatura is neatly in place, and under Craig Smith's direction the orchestra never lets us forget the theatrical vitality and lyrical inventiveness of this incredible score. For better or worse, George Tsypin's set is suitable to the occasion, a masterpiece of urban alienation: dark, dirty, drab, and lit by painfully glaring, naked light bulbs.

Even Sellars probably would admit that much is wrong about his latest *Don Giovanni,* and he will surely try again. "This production is the fruit of specific circumstances," he writes in the program; "of course, along with the rest of

Photograph by Beatriz Schiller.

the world, we are wrestling with the piece, and no doubt will continue to revise as we go along." I'm sure he will. Few other directors in America take opera as seriously or risk as much as Sellars, and his next shot at *Don Giovanni,* whenever it comes, will be worth seeing.

THE CITY OPERA'S SUMMER SEASON HAS, so far, risked very little, sticking close to conventional presentations of conventional fare, mostly by Puccini. Of the three performances I attended, **Tosca** had the most to offer, looking almost fresh in a new staging by Frank Corsaro. Of course, this *Tosca* can in no way be compared with Corsaro's best work for the City Opera—twenty years ago before his productions became machine-made—but at least the director's provocative mix of violence, religion, and politics emphasizes the right ingredients. Unfortunately, the cast goes through all the melodramatic motions without believing in them for a moment, but you will enjoy listening to Elizabeth Holleque's gorgeous vocalization of the title role—here is a major voice, no question about it.

The new productions of **Cavalleria Rusticana** and **Pagliacci** need not detain us long. The City Opera must always have this popular twin bill in its repertory, we are told, even though the exciting vocal personalities necessary to deliver the goods are apparently not on the company's roster. Arthur Masella's direction is traditional except for silly bits of made-up action mimed during orchestral preludes and interludes when the curtain should be down or the stage empty—a tired cliché by now, and the last resort of a director who has run out of ideas. The company's new music director, Sergiu Comissiona, conducts, and the instrumental textures sound thick and heavy.

Puccini's pretty **La Rondine,** tepidly received most everywhere since its premiere in 1917, seems at last to have found both success and a permanent home at the City Opera, perhaps because the piece has never looked quite so attractive before. In Ralph Funicello's picture-book sets, turn-of-the-century Paris rises up like a nostalgic dream, and Lotfi Mansouri's production (directed for this revival by Anne C. Ewers) toys delicately but purposefully with the fragile plot. It is also an opera that the company can cast effectively, and I was especially taken by Leigh Munro's Magda. Her voice is occasionally strained, but she shades the role with touches of wistful, mysterious, come-hither sentiment that are irresistible. The whole cast, though, might consider taking out a contract on Alessandro Siciliani, the conductor; singing to such insufferably mannered, slow-motion tempos must be sheer torture. ■

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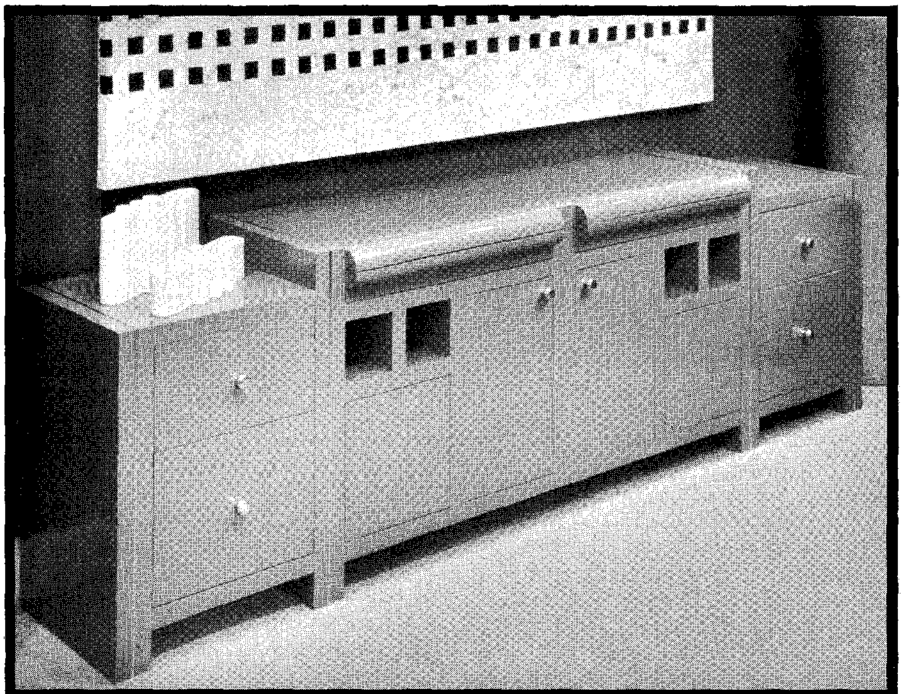

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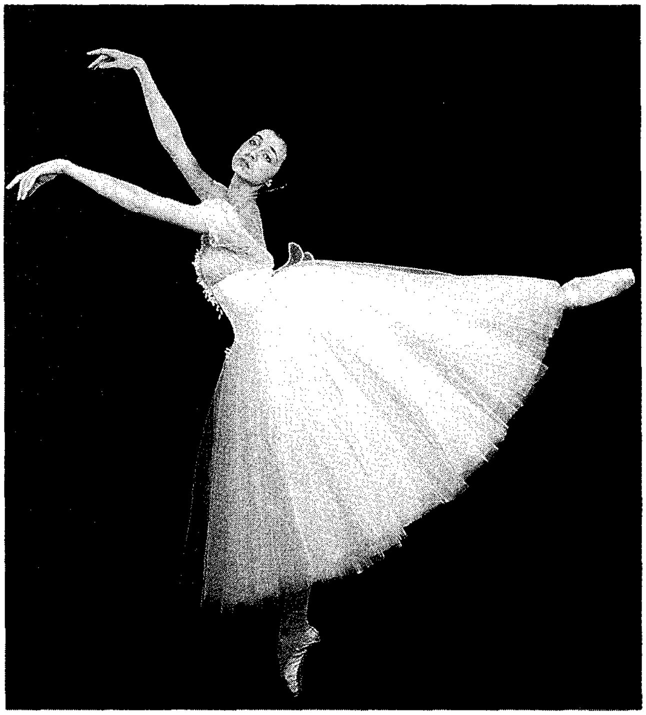
FOOL'S GOLD

"...Grigorovich's *Raymonda* denies the dancers an opportunity for the full-blooded acting that was once a Bolshoi strong point..."

IN THE SECOND HALF OF ITS MONTH-long engagement at the Met, the **Bolshoi Ballet** got down to what many think of as its proper business, with productions of evening-length classics from the nineteenth century, *Raymonda* and *Giselle*. The *Raymonda*, unfortunately, suffers from two severe drawbacks—the revisions by the company's artistic director and chief choreographer, Yuri Grigorovich, and its own unwieldy scenario.



NINA ANANIASHVILI: *The best thing about the Bolshoi's* Giselle.

The narrative, set in the Middle Ages, concerns a blue-blooded Hungarian maiden betrothed to your standard cavalier (triumphant in war, tender in love, spotless in moral character). He's just a little too perfect, perhaps, an anonymous collection of virtues; hence the introduction of a rival, a Saracen chief, who offers the girl exotic riches, among them—implicitly, mind you—sexual excitement. Naturally, the goody-good fellow wins; our consolation is a wedding that takes up the entire third act with a sensational display of classical dancing set off by lusty mazurkas and czardas.

Nobody—from Marius Petipa, who devised the original production in 1898, through its periodic twentieth-century emenders—has been able to sustain the story through an evening of vision scenes and ethnic dances and render it credible or even comprehensible, though Nureyev made an interesting post-Freudian stab at it a while back. People keep at the impossible task for the sake of Glazunov's score, which is full of rhythm and color, and because the passages of pure classical dance that have been preserved through the decades are Petipa at his most compelling.

Grigorovich's version is acceptable only where it has the sense to leave Petipa alone. What I take to be his own inventions are insipid and often at loggerheads with the music. His stubborn insistence on eliminating mime wherever possible and substituting for it a kind of quasi-dancing leads to confusion, if not absurdity, and robs the classical passages of both framework and foil. It also denies the dancers an opportunity for the full-blooded acting that was once a Bolshoi strong point. After returning several times, I resigned myself to the production and concentrated on performance—which proved to be uneven.

At one time, a central aspect of the Soviet school was the sense of the spine as a column of fire from which all energy emanated. Too often now, the dancers are nothing but extremities, or, as in the national dances, decorative but lightweight. Thus the corps de ballet, which could once thrill an audience simply by its entrance, seems to lack force and conviction. But the company is weak at every level. There are not enough competent soloists to bring off with distinction the several variations assigned to them, let alone to muster eight couples for the "Grand Pas Classique."

Among the male principals, few can pretend to international caliber. Andris Liepa is the most likely, yet the classical-dance rigors of his variations in *Raymonda* often led him to lose the shape of a step in the air. Irek Mukhamedov, more athlete than danseur noble, carries everything before him through his intense stage personality—a burning belief not only in his own character but in his partner's, on which he lavishes the sweetest, most sincere attention imaginable. In the *Raymonda* casts, as elsewhere, these two took most of the honors, though Aleksei Fadeyechev retained his own coterie of admirers, myself among them. Despite his ungrateful body and carriage, he has astonishing ease in space and a touchingly old-fashioned concept of a princely lover.

Of the four Raymondas I saw, three were undeniably splendid in some way, yet none of them was entirely satisfying. Nina Semizorova, the most erratic of the Bolshoi ballerinas, alone retained the beautiful plastique the company once displayed routinely. (She's said to be Ulanova's protégée.) Disturbingly, though, her adagio appeared completely divorced from her allegro. Whenever the action accelerated—even mid-solo—she abandoned the idea of living sculpture and became either a mechanical whiz or spiky and frenetic. Lyudmila Semenyaka offered innumerable ravishing technical effects and isolated moments of dramatic power but remained all too conscious of herself as reigning ballerina, milking affection from her audience. The young Nina Ananiashvili made an admirable if still tentative effort to subordinate even the most spectacular feats to mood and music. If she's somewhat too willing to sacrifice precision to airiness and freedom in the huge leaps that are her specialty, she was still the single Raymonda whose Vision Scene aspired to lyric poetry.

Ananiashvili was also the best thing about the Bolshoi's *Giselle*, whether she appeared in the title role or as the queen of the wilis. She was cast willfully against type as Myrtha—imperiousness is not her style—but she alone, it seemed, could manage the role's surging leaps and connect them rhythmically to the phrase in which they're embedded. Per-

Photograph by Monroe Warshaw.

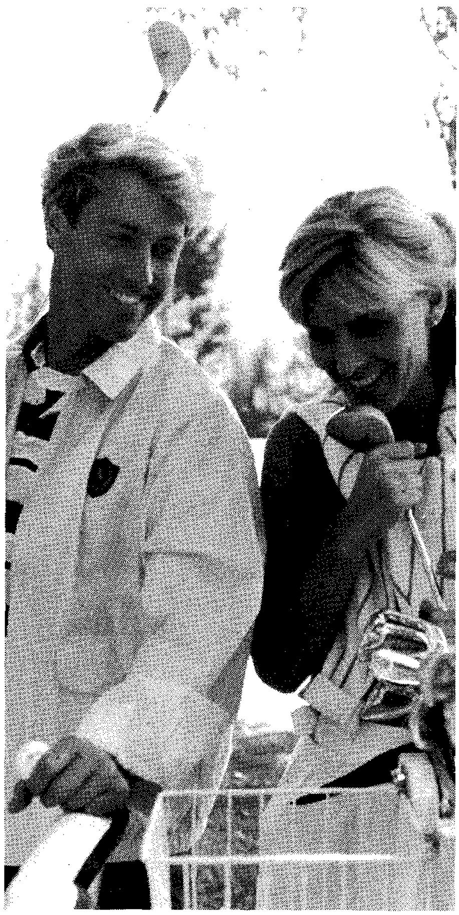
versely, the New York casting allowed her a single appearance in this part, giving the four others to Nina Speranskaya, whose ineptness served as an emblem of the company's deficiencies in power, coordination, elegance, sensitivity to dynamics, and dramatic imagination. One can't blame Speranskaya personally for shedding steps that are evidently too taxing, however, since that seems to have been a dispensation granted by Grigorovich to the company at large.

Both Ananiashvili and Semenyaka offered portrayals of Giselle that had certain beauties. Ananiashvili used her native dewiness and soulful eyes to advantage as both the innocent peasant girl and the ghostly presence protecting her lover from beyond the grave, though one never felt she was creating a character distinct from her Raymonda or her Juliet. In the second act, her jump—with its wind-borne rush and ride through the air—was another natural asset.

Semenyaka alternately refused to act the role, as if it were too silly to engage her, or delivered it as unintentional caricature. Perhaps she agrees with the message management purveys in the program notes—that the ballet can be carried on its pure-dance values. It's a dubious, even dangerous position to take with a Romantic work, but on these terms Semenyaka is easily the most accomplished of the company's Giselles, creating effects that are marvels of precision and lightness. The trouble is that each—the hops on pointe with the free foot delicately fanning the working one, the swift, minuscule entrechats, the soubresauts that arc the body into a crescent moon—seems to have been worked on separately until it has been refined into Mannerism. What's more, every last one of them can be traced back to Natalya Bessmertnova, as if Grigorovich were creating generations of dancers to duplicate his wife's personal gifts and eccentricities.

Meanwhile, there was Hilarion (Yuri Vetrov, without fail), doggedly semaphoring his emotions and intentions in the melodramatic mode of silent film, and an assortment of Albrechts not one of whom clearly conveyed his motivations in the first act but who went individually heroic with remorse amongst the falling lilies at the final curtain.

It would be too much to hope that the Bolshoi would remedy these many defects before its next visit, since they represent problems in the very bedrock of the institution—weaknesses in the basic schooling and mistaken visions on the part of the artistic director. Surely, however, the company might correct lesser annoyances such as the feeble sets and garish costumes turned out by Simon Virsaladze, to say nothing of the laxness that permits the ladies to wear their own jewelry, no matter how unsuitable. ▬



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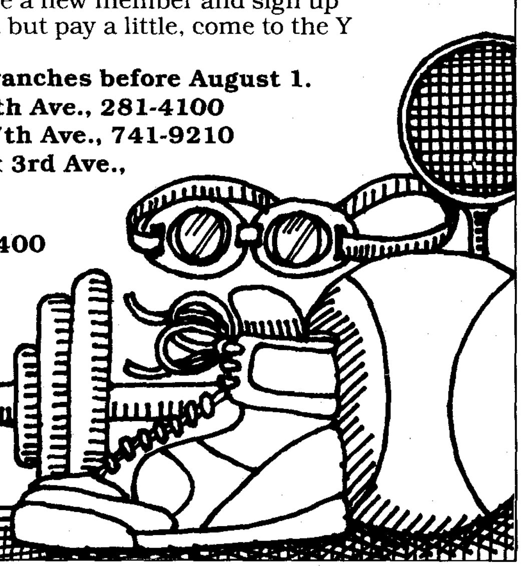
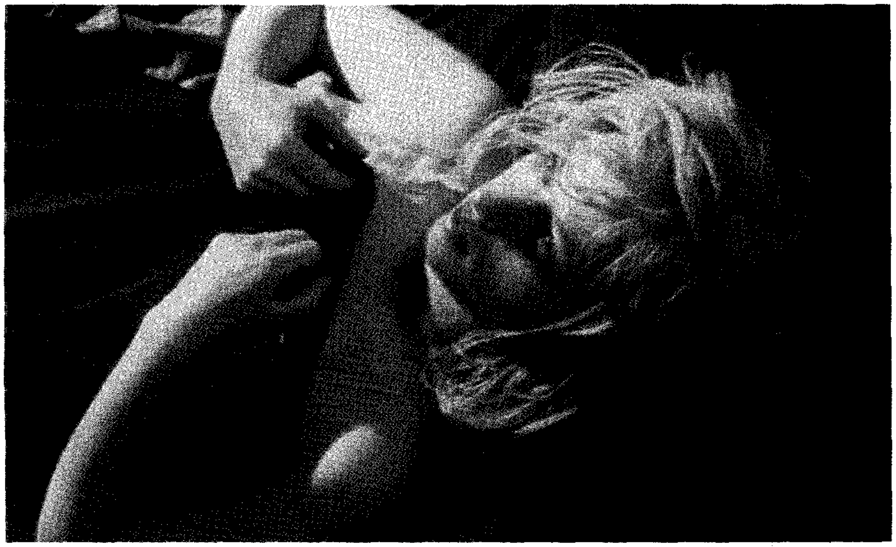


Art/Kay Larson

WHO'S THAT GIRL?

"...Cindy Sherman has had a meteoric ten-year career. Am I the only one who wonders what the fuss is all about?..."

SHARING A SHTICK WITH ALFRED HITCHCOCK, **Cindy Sherman** puts herself into every photograph she makes. Hitchcock's private joke—the master manipulator deliberately showing his hand—was a wry reminder of the artifice of the film medium. Sherman, however, is a member of a generation for whom artifice is the practical equivalent of art. Or to put it another way, artifice is real—the stuff of endless film seminars, graduate theses, and coffee-table books—and art is irrelevant because no one can say quite what the word means anymore.



A POSE IS A POSE IS A POSE: *Sherman's* Untitled #93.

Sherman has had a meteoric ten-year career, topped off now by a full-dress proto-retrospective at the Whitney alongside that other master of the good time, Red Grooms. Am I the only one who wonders what the fuss is all about? I don't dislike Sherman's self-obsessed photographs, but they don't move me, either. I suspect that my reaction is not just simple indifference. Sherman is playing dress-up games, which are a kind of displaced seduction: the self seducing itself; the seductive image seducing others. She is a woman looking at herself from the outside, through the eyes (or, more precisely, the camera lens) of the male observer. It's a fantasy of the waif-woman-seductress as perpetrated by the movies; the chief architects of the fantasy (like most of Sherman's chief defenders) are men. Something more—or less—than art is at work here.

Sherman's images paraphrase a particular kind of movie, one in which the manipulation is crude and obvious, as it is in low-budget B-schlock from the fifties and sixties. Her first shows presented the now-famous small photographs, black-and-white versions of film stills, of herself on the highway hitchhiking, wearing wigs, lighting a cigarette à la Lauren Bacall, swathed in rags à la Sophia Loren, and so on. These are both pure (in being so uncanny an imitation) and precious (in being so obviously dependent on their sources). Recently, she abandoned the glamour queens, to move into Steven Spielberg territory. Her show at Metro Pictures gallery last spring consisted of big, lurid, full-color photographs—some of them reinstalled at the Whitney by curator Lisa Phillips—in which Sherman herself almost disappears into an incredible mire of ugly, even hallucinatory, garbage: amputated hot dogs, pig snouts, dildos, ketchup, vomit.

These latest images seem to want to push as far as possible into the realm of disembodied nonsense and absurdist theatrics—a kind of *Friday the 13th* for contemporary art. Sherman is no longer an actor in a silent and unspecified narrative; she is a fragment of debris in a silly apocalyptic rain of mud and technicolor death. (In one picture, she is a platinum-blonde corpse, coated in dew and dirt.) There is no logic to these latest works, aside from her seeing what she can try on next or how far she can go in imitating Hollywood's ability to string together implausibles. This fixation on impenetrable images touches many other artists, as different as David Salle or Richard Prince. But Sherman, so obviously entranced by the fantasy life of movies, is less pretentious and brittle, more humorous and sly. For her, it's just a game, not a religion.

"Classic" Sherman is everything between the black-and-white studio stills and the technicolor reign-of-doom series. This midsection ranges from her first ventures into color in 1980—images of herself against a cinematic photo-backdrop like an old Cary Grant movie—through the series in which Sherman becomes a waif, a lost and unwitting siren, in the midst of a story that never quite gets told. Classic Sherman is subtle in a way that other Sherman is not. Character is created by a pose, a look, a costume, sometimes just a lighting scheme. Since you know it's fiction, character also seems very much a lie, trumped up on the spur of the moment, a vivid manipulation on the order of the light bulb that Hitchcock, in *Suspicion*, hid in a glass of milk to make it glow.

But a decade of performance art preceded Sherman's posings, awarding her an aura of intellectual substance she never had to work for. Performance artists, most of whom have had nothing like her success, studied storytelling and role-playing through the same reductive lens the minimalists trained on paint and canvas. Sherman's quizzical attitude toward the image depends on an invisible multitude of artists who were usually much tougher (and occasionally sillier) than she. She differs from them mainly in her wistfulness, her desire to ingratiate herself with (not alienate herself from) an audience.

One shouldn't blame Sherman for showing up in town in 1977, at the trough of the conceptual-performance wave. But I'm baffled by her sudden stardom. Why her and not a dozen others? My guess is that she unwittingly found an audience that is as entranced as she by the flicker of light through celluloid. It's worth re-

Photograph: Collection of the artist, courtesy of Metro Pictures, New York.

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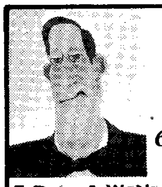

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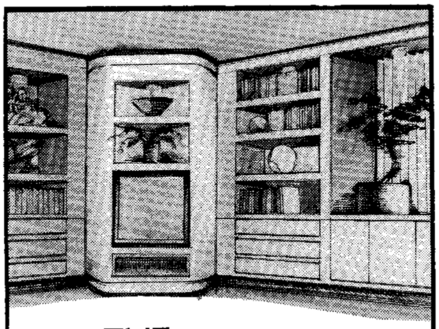
peating that she is not a photographer. Her photographs are anti-revelatory—not what we expect from a slice of life. She is, instead, a mime in the tradition of the artist-documentarian. Her pictures, like so much late conceptualism, depend for their meaning on the sources she quotes. Until the reign-of-doom series, the source was the *femme fatale,* a fiction that still, obviously, has the power to seduce.

There are a lot of people right now who are staring, hypnotized, into the cobra eyes of the media. They have succumbed to glitter and superficiality. Narcissism is the love not only of one's own image but of its flatness, its way of hewing to the surface of the pond, its unrevealing shimmer. Sherman's pictures are narcissism in an elemental form: body-obsessed, surface-fixated, role-playing. An artist who proceeds from utterly simple—almost simpleminded—playacting becomes, in the glazed eyes of the contemporary art world, a symbol of the emptiness at the center. But it's emptiness twice removed—a shadow of a shadow. Sherman, in describing her thralldom to the movies, confesses her intuition that art cannot compete with entertainment.

I am not driven to argue with Sherman's champions. It's just a matter of addition: For them, what she does adds up to something; for me, it doesn't. I see an artist who borrows both her authority and her method from the artifice of film and creates a mimicry of a mimicry. The mime functions by reflection, by referring implicitly to speech. Sherman notices that the images in film (and in the onslaught of modern media) are strangely abstract once they are "deconstructed." The thwarted narrative, the story built out of nonsense, the light bulb in the glass of milk are fierce fictions. But what have we learned that we didn't know already? What is reflected, besides a cliché? It seems that this is one oracle with a stutter. (945 Madison Avenue, at 75th Street; through October 4.)

Red Grooms and Mimi Gross HAVE SEVERAL things in common with *The Fantasticks.* Their art will last forever (more or less), it appeals to all ages (the younger, the better), and it offers a painless and playful entry for anyone nervous about the art world's deeper waters. I wouldn't deny for a minute the pleasure to be had from those virtues. The Whitney's show, a light summer companion to Sherman's "film fantastick," includes parts of the riotous *Ruckus Manhattan*—the subway, the Woolworth Building, Wall Street—plus the *Ruckus Rodeo* and the *City of Chicago* (in conjunction with the Ruckus Construction Company), the best show for kids since *Snow White.* (Whitney; through October 18.) ■



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Movies/David Denby

GROWING UP IS HARD TO DO

"...Emily Lloyd is physically perfect for *Wish You Were Here.* But director David Leland has made only half his movie..."

Wish You Were Here, THE FIRST FILM directed by screenwriter David Leland, is set in an English coastal town in 1951, a place so drab it feels further away than a Victorian blacking factory. Rich in English ghastliness—knobby faces with sallow complexions, awful haircuts, ugly rooms—the movie conveys how life might look to the fresh eyes of a girl of fifteen. The shapeless women, the red-faced, saturnine men enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. So Leland, who worked on the screenplays of *Mona Lisa* and *Personal Services,* is probably right to soften the light, to make something formally pleasing out of the mingy dowdiness.

"Up your bum, up your bum," the girl sings to the world, dancing by herself in her father's backyard. Lynda (Emily Lloyd) at fifteen blurts out what she's thinking and feeling. Perverse, reckless, and foul-tongued, she likes to shock people. She acts everything out, including her grief. Her mother has died, and her father, a former Navy man who now works as a barber, is remote and disapproving. A lonely girl, demanding affection and not getting it, she's surrounded by an atmosphere of fear and conformity. She may be right to think that the deadheads around her deserve to be twitted, but there's no mistaking her brazen aggression, her desire to be noticed.

Emily Lloyd, herself sixteen, is physically perfect for the role, with buckteeth and a friendly, dumpling-cheeked face; she still looks like a girl, and when she unfolds her long legs and looks like a woman, you are startled. Flirting with boys or bossing an old lech around, Lloyd's an amazingly self-confident young actress. She doesn't betray any hesitation, any uncertainty at all; she makes Lynda the kind of uncomfortably daredevil personality who can't be reasoned with. Perhaps she even goes too far with Lynda's fearlessness—over into a bravado that doesn't always make sense. And Leland, eager to have his heroine sweep all before her, takes the character beyond the point of his own understanding.

Sex is the only way for this isolated, friendless girl to make a claim on the world. She starts an affair with a rakish-looking young bus conductor, Dave (Jesse Birdsall), but it fizzles after a farcical first night and some mean-spirited interference from elders on both sides. The town seems composed entirely of Nosy Parkers and creeps. Lynda is then besieged by a fiftyish friend of her father's—the horrifying-looking man, Eric (Tom Bell), who has a glittering dark eye and a steely voice. Young girls turn him on. His pursuit of her is so unrelenting and squalid that the movie becomes almost... German. We seem to have entered a Fassbinder world of ineluctable fate.

REBEL TEEN: *Lloyd in* Wish You Were Here.

Lynda allows Eric to make love to her—a gruesome scramble, completely unsensual (as sex always is in British movies). Taking Eric as a lover is a kind of rebellion (it outrages her father), but it's also a form of degradation, and this is where Leland goes blank on us. Lynda's sexual feelings are the center of the story, and Leland doesn't illuminate them. Why is she drawn to this vicious old sod? It can't be simply because he wants her—other men would want her just as badly. Leland won't tell us whether she enjoys making love to him, enjoys the power of controlling an older man, or is revolted.

In this fable of hypocrisy and liberty, the middle-aged try to suppress teenage sexuality while enjoying themselves secretly, and the instinctively honest young girl fights back, hating the pious, rule-bound people trying to do her in. She's such a superior person that she transcends her fate and comes flying through the mess, her wayward individuality intact. Leland is enough of an artist to make this contest more than a simple struggle of good and evil. The grown-ups, in pursuit of sex, are expressing what life they've got left in them, and Lynda is genuinely perverse. Leland's willingness to complicate the scheme is right, I think, and the gravity and visual discipline he brings to the film—a somber lyricism—suggests a major talent. But he's made only half his movie. Understanding a girl like Lynda too well can be a way of trapping her; understanding her not enough is a way of taking credit for her without doing the work.

In brief: TWO MORE YOUNG ENGLISH girls are sexually initiated in **Rita, Sue and Bob Too,** a rather tacky-looking comedy set in a sterile new town in northern England. The seducer, a married cad, is remarkably crass, and so are the girls, who don't expect romance, softness, or even nakedness. Bluntness would seem to be the intended comic point of this movie, which tries to pass off insensitivity as satire and cheeky wit.... In **The Whistle Blower,** a more traditionally earnest kind of British picture, Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

DEERSKIN

HERE'S A SALE ON DEERSKIN GARMENTS in men's sizes 36–44, women's 4–14, and pants 28–36. Unisex styles: five-pocket jeans, were $285, now $195; distressed-leather bomber jackets, were $650, now $425; black trench coats, were $1,350, now $975; blouson jackets, were $590, now $295. Men's and women's pantsuits with python and sequin appliqués, were $1,650, now $1,290. Women's miniskirts and longer skirts, were $285 and $595, respectively, now $175 and $325. Also, snakeskin belts, cotton sweaters, linen jackets, silk separates, and more. Professional cleaning of leather, suede, and shearling, now 50 percent off (was $45–$125, now $22.50–$62.50; more for white or heavily soiled garments). Cleaning must be paid for in advance. A.E., M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *The Whipp Creations, Inc., 1130 Third Ave., at 66th St. (988-7021); Mon.–Fri. 10:30 a.m.–7 p.m.; through 8/31.*

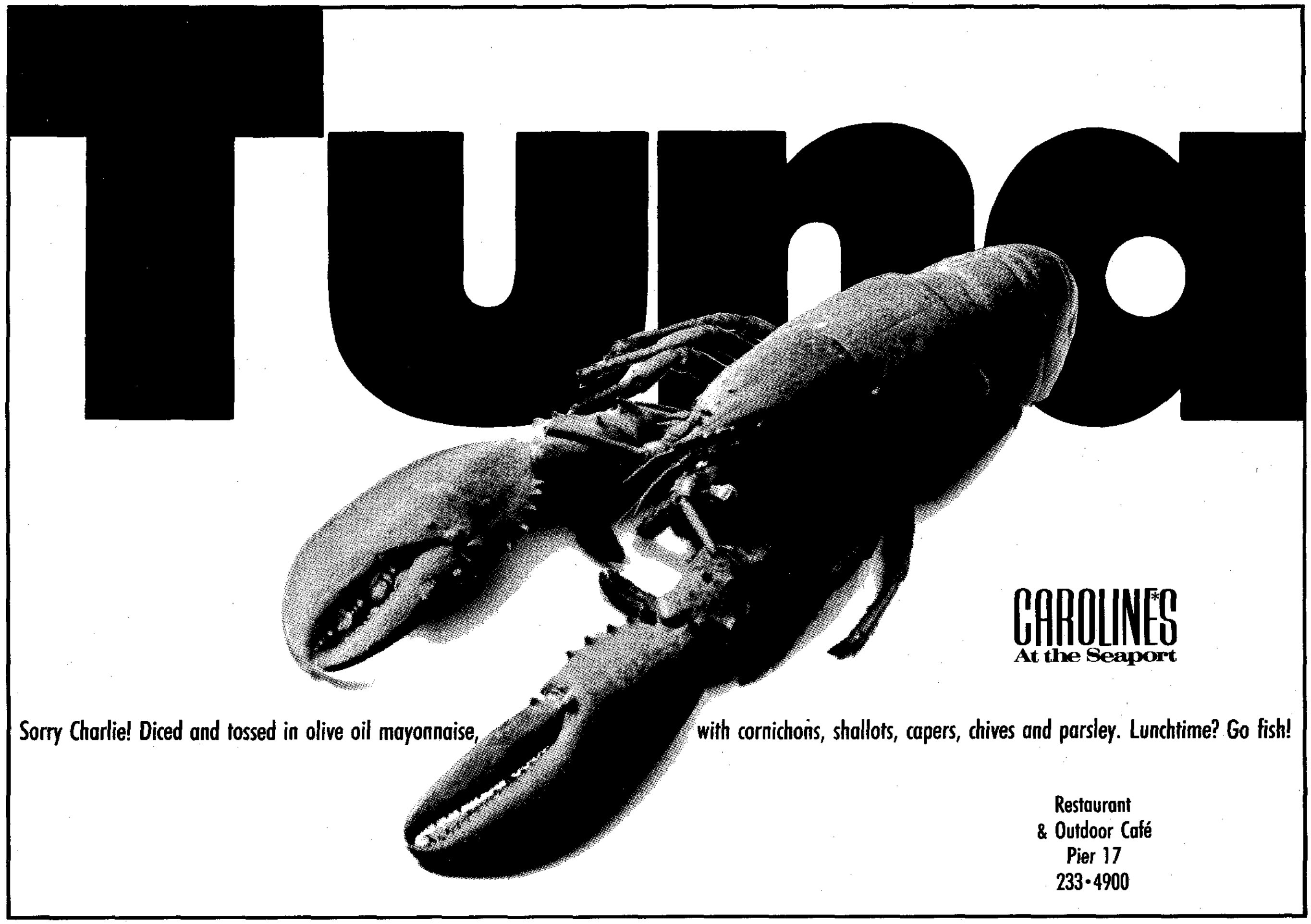
DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

SOMETHING SWEET

MANON'S RICH CHOCOLATES AND GIFT items are now 20 percent off, and if you buy and pay for chocolates in August, you may pick them up or have them sent at a later date. Chocolates, were $16 a half-lb. and $32 a lb., now $12.80 and $25.60, respectively; 9.5-oz. chocolate bar, was $10, now $8; 4-oz. praline-filled chocolate lobster, was $5, now $4; chocolate gold coins, were $18 a lb., now $14.40; fruit jellies, were $15 a lb., now $12; dragées, were $15 and $22 a lb., now $12 and $17.60. Also, containers by Eigen Arts, Il Papiro, Takahashi, and Terrafirma, were $5–$200, now $4–$160. Mail and phone orders accepted. Same-day delivery in Manhattan at additional cost; orders shipped UPS throughout the continental U.S. at $3.50 a half-lb., $4 a lb., and $5 for 2 lbs. A.E., M.C., V., checks accepted; all sales final. *Le Chocolatier Manon, 872 Madison Ave., near 71st St., New York, N.Y. 10021 (288-8088); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; 8/1–31.*

FINE FURS

THIS FUR BOUTIQUE IS OFFERING ITS classic and high-style coats and jackets (including some for men in sizes 42–48) at 50 percent off. Most women's garments are in sizes 8–12, with some size 14. For men: long-haired-beaver jacket (size 44), was $3,600, now $1,800; reversible mink/leather bomber jackets, were $8,000, now $4,000; long-haired-raccoon coats, were $10,000, now $5,000; fingertip-length male Blackglama mink coats, were $10,000, now $5,000. For women: natural female Blackglama and Lunaraine mink coats, were $12,000–$20,000, now $6,000–$10,000; natural male Blackglama mink coats, were $9,000–$12,000, now $4,500–$6,000; Blackglama or Lunaraine mink jackets and strollers, were $5,000–$9,000, now $2,500–$4,500; natu-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ral- and dyed-fox coats, including Crystal and Silver Shadow, were $10,000–$16,000, now $5,000–$8,000; long-haired- or sheared-beaver coats, were $6,000–$8,000, now $3,000–$4,000; bright-colored sheared-beaver-with-fox jackets, were $4,000–$5,400, now $2,000–$2,700; full-skin-mink-with-fox coats, were $7,600–$9,600, now $3,800–$4,800; raccoon coats, jackets, and strollers, were $6,000–$10,000, now $3,000–$5,000; tanuki jackets, were $7,000–$8,000, now $3,500–$4,000; Azurene, Blackcross, and Pink-Glo mink jackets, were $8,000–$10,000, now $4,000–$5,000; blue-fox jackets, were $2,000, now $1,000; Russian sable coats, were $100,000, now $50,000. A.E., M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Giorgios Pappas, Trump Tower, 725 Fifth Ave., at 56th St., Level 4 (644-6552); Mon.–Sat. 10 a.m.–6 p.m.; through 8/15.*

BRIGHT CLOTHES, BRIGHT COLORS

THESE EXUBERANT SEPARATES IN BRIGHT-colored cotton prints and solids (women's sizes 4–12; children's sizes 6 months–16 years) from the Netherlands are now 35–50 percent off. For women: blouses and pants, were $81–$181, now $40.50–$90.50; sweat clothes and T-shirts, were $18–$137, now $11.50–$89.05; also raincoats and jackets, were $144–$341, now $72–$170.15. For children: blouses, pants, and overalls, were $44–$107, now $22–$53.50; sweatshirts, sweatpants, and T-shirts, were $7–$93, now $4.50–$60.45; also, coats and jackets, were $136–$312, now $69–$156. A.E., M.C., V., checks accepted; all sales final. *Olé Èlo, 122 West 72nd St. (877-4672); Mon., Tues., and Sun. 11 a.m.–7 p.m. and Wed.–Sat. till 8 p.m.; while stock lasts.*

EASY SILKS

WASHABLE-SILK SEPARATES IN WOMEN'S sizes 4–18 are now 50 percent off here. Separates come in pink, yellow, turquoise, and ecru. Examples: camp shirts, now $37.50; yoke skirts, now $36; oversize shirts, now $45; T-shirts, now $22.50; shorts, now $27.50; pull-on pants, now $36. A.E., M.C., V., checks accepted; all sales final. *Sedona, 436 Sixth Ave., near 10th St. (982-8665), Mon.–Sat. 11 a.m.–8 p.m. and Sun. noon–6 p.m.; 212 Park Ave. South, near 18th St. (995-2390), Mon.–Sat. 10 a.m.–8 p.m.; through 8/8.*

KNIT AND KNITTED

YARNS AND HAND-KNITTED NATURAL-FIBER sample sweaters are on sale here. Summer yarns, by Enrico Coveri, Noro, Tahki, Valentino, and others, now 30 percent off; remaining winter yarns, now 50 percent off. Sweaters are for women sizes 6–14 (most size 8/10), with a few for men

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in size 42/44. For women: wool-bouclé jacket, was $360, now $200; pullover of cotton, cotton chenille, and viscose, was $275, now $175; cotton dolman-sleeved pale-yellow-striped cardigan, was $280, now $185; angora-rayon-cotton-and-silk pullover, was $370, now $280. For men: linen-and-rayon V-necked pullover with raglan sleeves, was $300, now $200. M.C., V., checks accepted; all sales final. *Gwen Byrne, 529 Amsterdam Ave., near 86th St. (877-0660); Mon.-Fri. 11 a.m.-7 p.m. and Sat. till 6 p.m.; while stock lasts.*

INTERNATIONAL DESIGNS

JEWELRY FROM AROUND THE WORLD IS on sale here, including antique, old, and new pieces. Native American jewelry, reduced one third, includes: Zuni sterling-silver bracelet set with needlepoint-turquoise, was $925, now $615; Hopi handcrafted sterling-silver-bead necklace, was $215, now $142; Hopi sterling-silver-mother-of-pearl-and-turquoise bracelet and ring, linked by chain, was $225, now $150; also, rings, belt buckles, and bear-claw necklaces. Old and antique handcrafted jewelry from India, Africa, Tibet, and Nepal, now 50 percent off, including ivory bracelets and cuffs, some tea- or henna-dyed, some with sterling-silver findings and semi-precious stones, were $80–$480, now $40–$240; six-strand ivory-and-black-onyx necklace with dragon-hook clasp, was $880, now $440; six-strand ivory-bead necklace with coral, lapis lazuli, and malachite beads, was $680, now $340; also, earrings. Designer sterling-silver jewelry set with semi-precious stones, now 25 percent off. A.E., M.C., V., checks accepted; all sales final. *Saity Jewelry, Trump Tower, 725 Fifth Ave., at 56th St., Level 5 (308-6570); Mon.-Sat. 10 a.m.-6 p.m.; through 9/5.*

FEELING PRETTY

HERE ARE SKIN-CARE PRODUCTS AND cosmetics at reductions of 20 percent. For women: Essential Care kit, was $25, now $20; Hand Cream #2 (4 oz.), was $14.50, now $11.50; Walk Away foot cream, was $20.50, now $16.50; *Kathryn Klinger's First Book of Beauty*, was $16.95, now $13.50; Georgette perfume (1 oz.), was $100, now $80; Kathryn perfume (1 oz.), was $100, now $80; eye-shadow, eye-liner, or eyebrow brushes, were $5 each, now $4; mascara, was $11, now $9.50. For men: travel kit, was $75, now $60; Hand Cream #2 (4 oz.), was $14.50, now $11.50. A.E., D.C., M.C., V., checks accepted; exchanges possible. *Georgette Klinger, Inc., 501 Madison Ave., near 52nd St. (838-3200), Mon. and Wed. 9 a.m.-8 p.m. and Tues. and Thurs.-Sat. till 6 p.m.; 978 Madison Ave., near 76th St. (744-6900), Mon., Wed., Fri., and Sat. 9 a.m.-6 p.m., Tues. and Thurs. till 8 p.m.; through 8/31.* ■

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A Complete Entertainment Guide for Seven Days Beginning

JULY 29

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—*The Sea and Poison.* #2—7/29: *City Lights; The General.* 7/30: *Dust; Straw Dogs.* 7/31–9/24: "Festival of Fantasy and Science Fiction." 7/31–8/2: *It Came From Outer Space; The Day the Earth Stood Still.* 8/3: *Rocketship X-M; The Flying Saucer; Space Patrol.* 8/4: *They Came From Within; Videodrome.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 7/29: *Boudu Saved From Drowning; La Chienne.* 7/30: *Alice in the Cities; The State of Things.* 7/31–8/1: *The Harder They Come; Heartland Reggae.* 8/2: *Germany in Autumn; Straight Through the Heart.* 8/3: *Attack of the 50-Foot Woman; Village of the Giants.* 8/4: *The Honeymoon Killers; Homebodies.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). *La Bamba.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Rosa Luxemburg.* #2—*Ping Pong.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Adventures in Babysitting.* #2—*Roxanne.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Full Metal Jacket.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Witches of Eastwick.* #2—Through 7/30: *Revenge of the Nerds II: Nerds in Paradise.* Opening 7/31: *The Lost Boys.* #3—*Superman IV: The Quest for Peace.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 7/29: *The Homecoming; The Last Tycoon.* 7/30: *The Mystery of Edwin Drood; Dragonwyck.* 7/31–8/1: *The Blue Dahlia; The Great Gatsby* (1949). 8/2: *Bluebeard's Eighth Wife; That Uncertain Feeling.* 8/3: *Vampyr; Day of Wrath.* 8/4: *Cabin in the Cotton; Three on a Match.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). Through 8/15: "Cartoons." 7/29–30: "The Magic of MGM." 7/31–8/1: "Best of Warner Bros."; "The Golden Age of Looney Tunes." 8/2: "Musical Tunes and Backups"; "Banjo the Woodpile Cat." 8/3–4: "Popeye II."
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Dragnet.* #2—*Innerspace.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*My Life as a Dog.* #2—*Prick Up Your Ears.* #3—*Summer Night.* #4—Through 7/30: *Devil in the Flesh.* Beg. 7/31: *Rita, Sue and Bob Too.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Snow White and the Seven Dwarfs; Beverly Hills Cop II.* #2—*Spaceballs.* #3—*La Bamba.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Witches of Eastwick.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Superman IV: The Quest for Peace.*
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—Through 7/30: *Jaws The Revenge.* Opening 7/31: *The Living Daylights.* #2—*The Untouchables.* #3—*RoboCop.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Roxanne.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Predator.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Full Metal Jacket.* #2—*RoboCop.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). Through 7/30: *Beverly Hills Cop II.* Opening 7/31: *The Living Daylights.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—Through 7/30: *Revenge of the Nerds II: Nerds in Paradise.* Opening 7/31: *The Lost Boys.* #2—*Superman IV: The Quest for Peace.* #3—*The Witches of Eastwick.* #4—*Summer School.* #5—*Innerspace.* #6—Through 7/30: *The Believers.* Beg. 7/31: *Revenge of the Nerds II: Nerds in Paradise.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *The Untouchables.*
35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Jaws The Revenge.*
36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Adventures in Babysitting.* **EMBASSY 3, 4—** *La Bamba.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Snow White and the Seven Dwarfs.* #2—Through 7/30: *Dragnet.* Beg. 7/31: *Beverly Hills Cop II; Hollywood Shuffle.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Snow White and the Seven Dwarfs.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Roxanne.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Snow White and the Seven Dwarfs.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Withnail and I.* **CARNEGIE SCREENING ROOM**—(757-2131). *My Life as a Dog.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Innerspace.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Eat the Peach.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Superman IV: The Quest for Peace.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Summer School.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *La Bamba.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Jean de Florette.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *RoboCop.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Superman IV: The Quest for Peace.* #2—*Full Metal Jacket.*

52. BARONET—Third Ave. at 59th St. (355-1663). Through 7/30: *Adventures in Babysitting.* Opening 7/31: *A Man in Love.* **CORONET**—Through 7/30: *Roxanne.* Opening 7/31: *The Lost Boys.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). Through 7/30: *The Witches of Eastwick.* Opening 7/31: *Wolf at the Door.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Good Morning, Babylon.* **CINEMA II**—(753-0774). *Rita, Sue and Bob Too.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Dragnet.* #2—(832-2720). *My Life as a Dog.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Witches of Eastwick.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Through 7/30: *Jaws The Revenge.* Opening 7/31: *The Living Daylights.* #2—*The Untouchables.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Whistle Blower.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Spaceballs.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Dragnet.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Superman IV: The Quest for Peace.* #2—*Full Metal Jacket.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*RoboCop.* #2—Through 7/30: *Summer School.* Opening 7/31: *The Living Daylights.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*La Bamba.* #2—*Innerspace.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). *Jaws The Revenge.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Spaceballs.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1 and #2—*Wish You Were Here.* #3—*La Gran Fiesta.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Full Metal Jacket.* #2—*Tampopo.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 8/8: "Three Beauties: Jean Harlow, Vivien Leigh, Marilyn Monroe." Through 8/8: Marilyn Monroe. 7/29–30: *Let's Make Love; Ladies of the Chorus.* 7/31–8/1: *Monkey Business* (1952); *The Prince and the Showgirl.* 8/2–3: *The Seven Year Itch; There's No Business Like Show Business.* 8/4–5: *Don't Bother to Knock; The Asphalt Jungle.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Revenge of the Nerds II: Nerds in Paradise.* #2—*Adventures in Babysitting.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Witches of Eastwick.* #2—*Innerspace.* #3—Through 7/30: *Dragnet.* Opening 7/31: *The Living Daylights.* #4—*RoboCop.* #5—*Jaws The Revenge.* #6—Through 7/30: *The Untouchables.* Opening 7/31: *The Lost Boys.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Snow White and the Seven Dwarfs; Beverly Hills Cop II.* #2—Through 8/2: *Summer School.* 8/3–16: "Festival Latino." See **Museums, Societies, Etc.** for details.

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (866-7500). *La Bamba.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*RoboCop.* #2—*Superman IV: The Quest for Peace.* #3—*Jaws The Revenge.* #4—*La Bamba.* #5—*Beverly Hills Cop II.*

91. NOVA—Broadway nr. 147th St. (862-5728). Through 7/30: *RoboCop.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*La Bamba.* #2—*Jaws The Revenge.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. "Childhood's End: The Films of Hou Hsiao-hsien": 7/30 at 3: *A Summer at Grandpa's* (Taiwan, 1984); at 7: *A Time to Live and a Time to Die* (Taiwan, 1985).

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (718-780-5295). $5; senior citizens and students $4; children $3. 8/1–9/6: "The Great Romantic Musicals." 8/1 at 2 and 8, 8/2 at 2: *Show Boat* (1951), dir. George Sidney, with Kathryn Grayson, Howard Keel, and Ava Gardner, and *Anchors Aweigh* (1945), dir. Sidney, with Grayson, Frank Sinatra, and Gene Kelly. 7/31–8/29: "Kinderfest." 7/31 at 1, 8/1 at 11 a.m.: *The Muppets Take Manhattan* (1984), dir. Frank Oz.

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd–54th Sts. (559-2330). Free. 8/3–29: Silent-film festival; live piano accompaniment. 8/3 at 7:30: *Big Business* (1929), with Laurel and Hardy. 8/4 at 7:30: *Double Whoopee* (1928), with Laurel and Hardy and Jean Harlow.

FESTIVAL LATINO—Metro Cinema, Broadway bet. 99th–100th Sts. (222-1435). $5. 8/3–16. 8/3 at 7:45 and 10: *Chile: A General Record* (Chile, 1985), dir. Miguel Littin. 8/4 at 2:30: *The Mansion of Araucaima* (Colombia, 1986), dir. Carlos Mayolo; 5:30: *Werther* (Spain, 1986), dir. Pilar Miro; 7:45: *The Day You Love Me* (Colombia, 1986), dir. Sergio Dow; at 10: *Poor Butterfly* (Argentina, 1986), dir. Raul De La Torre.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 8/4 at 8: *The Uprising* (Nicaragua, 1981), dir. Peter Lilienthal.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; Tue.–Wed. at 12:30, 3:15, 6, and 8:45. 7/28–29: *Le Puritain* (France, 1937), dir. Jeff Musso. 8/4–5: *Visages de femmes* (Ivory Coast, 1985), dir. Désiré Ecaré.

GUILD HALL—158 Main St., East Hampton, N.Y. (516-324-4050). $6; senior citizens and students $5. 7/28–31: "Filmmakers of the Hamptons." 7/29 at 8: *The Manhattan Project* (1986), dir. Marshall Brickman, with John Lithgow; Brickman present. 7/30 at 8: *Little Shop of Horrors* (1986), dir. Frank Oz; special effects designer Bran Ferren present. 7/31 at 8: *Unfinished Business* (1987), dir. Viveca Lindfors; Lindfors present.

JAPAN SOCIETY—333 E. 47th St. (752-3015). 7/31 at 7: $5; senior citizens and students $4: *Genbaku shi: Killed by the Atomic Bomb* (1985), dir. Gary DeWalt; DeWalt present. 8/4 at 6:30: $10: *Living on Tokyo Time* (1986), dir. Steven Okazaki; reception follows.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. National Jewish Archive of Broadcasting: "Jewish Humor: History and Image." 8/2 at 1: "Your Show of Shows," from *Nightcap: Conversations on the Arts and Letters* (1983). 8/4 at 7: "A History of Stand-up Comedy: Part I": *The Great Stand-ups* (HBO, 1984); discussion with writer Phil Berger and producer Stuart Smiley.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). $4; series tickets available. "Summer Films." "Ingrid Bergman": 7/29 at 8: *Autumn Sonata* (Sweden, 1978), dir. Ingmar Bergman, with Ingrid Bergman and Liv Ullmann. "Woody Allen": 7/30 at 8: *The Purple Rose of Cairo* (1985), dir. Allen, with Mia Farrow and Jeff Daniels. "Getting Away From It All": 7/31 at 8: *Moon Over Miami* (1941), dir. Walter Lang, with Don Ameche and Betty Grable.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 8/1: "Columbia Pictures Television: The Studio and the Creative Process." Through 9/26: "Elvis Presley: The Television Work."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Video Gallery:** Through 9/15: "Selections From the Video Study Collection: 1968–87": Thu.–Tue. at noon, 2, and 4, Thu. at 6. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 7/30 at 2:30: *Dr. Jekyll and Mr. Hyde* (1931), dir. Rouben Mamoulian, with Fredric March; at 6: *Girls About Town* (1931), dir. George Cukor, with Kay Francis and Joel McCrea. 7/31 at 2:30: (See 7/30 at 6); at 6: (See 7/30 at 2:30). 8/1 at 2: *June Moon* (1931), dir. A. Edward Sutherland; at 5: *Three Cornered Moon* (1933), dir. Elliott Nugent, with Claudette Colbert. 8/2 at 2: (See 8/1 at 5); at 5: (See 8/1 at 2). 8/3 at 2:30 and 6: *Hot Saturday* (1932), dir. William Seiter, with Nancy Carroll and Cary Grant. 8/4 at 2:30 and 6: *This Is the Night* (1932), dir. Frank Tuttle. **Titus Theater 2:** Through 9/5: "Berlinart: 20 Films." 7/30 at 6:30, 8/1 at 4: *City of Lost Souls—Berlin Blues* (1983), dir. Rosa von Praunheim.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 7/29 at 8 and 10: *UFOria* (1981), dir. John Binder. 7/30 at 8 and 10: *Nineteen Nineteen* (Great Britain, 1985), dir. Hugh Brody, with Paul Scofield and Maria Schell. 7/31–8/1 at 8 and 10, 8/2 at 5, 7, and 9:45, 8/3 at 8 and 9:45: *Padre Nuestro* (Spain, 1986), dir. Francisco Regueiro, with Fernando Rey. 8/4 at 8 and 10: *Peeping Tom* (Great Britain, 1960), dir. Michael Powell.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $2; children $1. 8/2 at 2: *Ragtime* (1981), dir. Milos Forman, with James Cagney, Elizabeth McGovern, and Howard E. Rollins Jr.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 8/6: "Mostly Operetta." 7/28–30 at 6: Rodgers and Hart's *Love Me Tonight* (1932), dir. Rouben Mamoulian, with Jeanette MacDonald, Maurice Chevalier, and Myrna Loy; at 8: Rodgers and Hart's *I Married an Angel* (1942), dir. W. S. Van Dyke II, with Jeanette MacDonald and Nelson Eddy; at 10: Gilbert and Sullivan's *The Pirates of Penzance* (1983), dir. Wilford Leach, with Kevin Kline and Linda Ronstadt. 7/31–8/2 at 6: *The Night Is Young* (1935), dir. Dudley Murphy, with Ramon Novarro, Evelyn Laye, and Rosalind Russell; at 8: *Singing on the Treadmill* (Hungary, 1974, American premiere), dir. Gyula Gazdag (also 8/4–6 at 8); at 10: *The Lottery Bride* (1930), dir. Paul L. Stein, with Jeanette MacDonald and Joe E. Brown; 8/1–2 at 4: *The King Steps Out* (1936), dir. Josef von Sternberg, with Grace Moore and Franchot Tone. 8/4–6 at 6: *The Pagan* (1929), dir. W. S. Van Dyke II, with Ramon Novarro and Renee Adoree; at 8: (See 7/31–8/2 at 8); at 10: *Waltzes From Vienna* (1933), dir. Alfred Hitchcock. "Public Service" (free): Sat.–Sun. at 2, through 8/2: *Memories of Duke* (1980), by Gary Keys.

QUEENS COLLEGE—Kiely Hall, Room 170, L. I. Expwy. and Kissena Blvd., Flushing, Queens (718-520-7303). Free. Through 8/5: "Humor International." 7/29 at 1:30: *Yojimbo* (Japan, 1961), dir. Akira Kurosawa, with Toshiro Mifune.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 8/1–29: "The Silent Comedies of Harold Lloyd." 8/1 at 2: *Safety Last* (1923).

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. Through 9/2: "Silent Film Classics"; live piano accompaniment. 7/29 at 8: *Robin Hood* (1922), dir. Allan Dwan, with Douglas Fairbanks.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 8/2: "Film and Video on Art." 7/28 at 1:30, 7/29–8/1 at 11:30 a.m., 8/2 at 12:30: Film Program 3: *20th-Century American Art: Highlights of the Permanent Collection* (Whitney Museum, 1982), by Russell Connor, *The Art Show That Shocked America* (CBS, 1963), with Kenneth Clark, *Artist and the Museum* (SUNY Purchase, 1978), by Enders and Arsham, and *The Phillips Collection* (1986), by Edgar Howard and Seth Schneidman; 7/28 at 4:30, 7/29–8/1 at 2:30, 8/2 at 3:30: Film Program 4: *Jack Levine: Feast of Pure Reason* (David Sutherland Productions, 1986), *Masks of Illusion* (1986), by Bill Knowland, *Frankenthaler—Toward a New Climate* (1978), by Perry Miller Adato, and *Morris Louis: Radiant Zone* (1986), by Jeff Doring.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Superman IV.* #2—*Revenge of the Nerds II.* #3—Through 7/30: *Predator.* Beg. 7/31: *The Lost Boys.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*La Bamba.* #2—*Spaceballs.* #3—*Snow White and the Seven Dwarfs; Full Metal Jacket.* #4—*Superman IV.* #5—*Adventures in Babysitting.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Summer School.* #2—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Living Daylights.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Living Daylights.* #2—*Adventures in Babysitting.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 7/30: *Jaws The Revenge.* Beg. 7/31 (tent.): *RoboCop.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Snow White and the Seven Dwarfs.* #2—*La Bamba.* #3—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Lost Boys.* #4—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Living Daylights.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 7/30: *Jaws The Revenge.* Beg. 7/31 (tent.): *RoboCop.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Jaws The Revenge.* #2—*The Untouchables.* #3—*RoboCop.* #4—*Beverly Hills Cop II.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Summer School.* #2—*RoboCop.* #3—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Lost Boys.* #4—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Living Daylights.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*La Bamba.* #2—*Superman IV.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Superman IV.* #2—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Lost Boys.* #3—*La Bamba.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Summer School.* #2—*Innerspace; Snow White and the Seven Dwarfs.* #3—Through 7/30: *Dragnet.* Beg. 7/31: *The Lost Boys.* #4—*Beverly Hills Cop II.* #5—*Adventures in Babysitting.* #6—*RoboCop.* #7—*La Bamba.* #8—*Superman IV.* #9—*The Untouchables.* #10—*Jaws The Revenge.* #11—*Full Metal Jacket.* #12—*Revenge of the Nerds II.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*RoboCop.* #2—*La Bamba.* #3—*Snow White and the Seven Dwarfs; Dragnet.* #4—*The Untouchables.* #5—Through 7/30: *Roxanne.* Beg. 7/31: *The Lost Boys.* #6—*Adventures in Babysitting.* #7—*Full Metal Jacket.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 7/30: *Beverly Hills Cop II.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*RoboCop.* #2—*Adventures in Babysitting.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 7/30: *Roxanne.* Beg. 7/31 (tent.): *The Witches of Eastwick.* #2—Through 7/30: *Full Metal Jacket.* Beg. 7/31 (tent.): *The Living Daylights.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Adventures in Babysitting.* #2—*Superman IV.* #3—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Lost Boys.* #4—*Snow White and the Seven Dwarfs.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Adventures in Babysitting.* #2—*Superman IV; Snow White and the Seven Dwarfs.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Jaws The Revenge; Benji the Hunted.* #2—*RoboCop.* #3—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Lost Boys.* #4—*Superman IV.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Jaws The Revenge.* #2—*Superman IV.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*La Bamba.* #2—*Snow White and the Seven Dwarfs.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Summer School.* #2—*Superman IV.* #3—*Jaws The Revenge.* #4—Through 7/30: *The Witches of Eastwick; Benji the Hunted.* Beg. 7/31: *The Living Daylights.* #5—*Spaceballs.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Superman IV.* #2—*RoboCop.* #3—Through 7/30: *Beverly Hills Cop II.* Beg. 7/31: *The Living Daylights.* #4—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Lost Boys.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—Through 7/30: *The Untouchables.* #2—Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.* #3—*Superman IV.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Spaceballs.* #2—Through 7/30: *Predator.* Beg. 7/31: *The Living Daylights.* #3—*Superman IV.* #4—*Full Metal Jacket.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Adventures in Babysitting.* #2—*Revenge of the Nerds II.* #3—*Snow White and the Seven Dwarfs; Roxanne.* #4—*RoboCop.* #5—*La Bamba.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Jaws The Revenge.* #2—*Summer School.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Jaws The Revenge.* #2—*RoboCop.* #3—*Beverly Hills Cop II.* #4—*The Untouchables.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Jaws The Revenge.* #2—*The Untouchables.* #3—*Summer School.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*La Bamba.* #2—*Snow White and the Seven Dwarfs.* #3—*Full Metal Jacket.* #4—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Adventures in Babysitting.* #2—*Jaws The Revenge.* #3—*La Bamba.* #4—*Superman IV.* #5—*Spaceballs.* #6—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.* #7—Through 7/30: *Summer School.* Beg. 7/31: *The Living Daylights.* #8—*Innerspace.* #9—*Revenge of the Nerds II.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Summer School.* #2—*RoboCop.* #3—*Jaws The Revenge.* #4—*Superman IV.* #5—Through 7/30: *Adventures in Babysitting.* Beg. 7/31: *The Lost Boys.* #6—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #7—Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Snow White and the Seven Dwarfs; Roxanne.* #2—*La Bamba.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 7/30: *Snow White and the Seven Dwarfs.* Beg. 7/31: *The Living Daylights.* #2—*RoboCop.* #3—*La Bamba.* #4—*Jaws The Revenge.* #5—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Lost Boys.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Innerspace.* #2—*Dragnet; Roxanne.* #3—*Revenge of the Nerds II.* #4—*Superman IV.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Jaws The Revenge.* #2—*Snow White and the Seven Dwarfs; The Witches of Eastwick.* #3—Through 7/30: *Superman IV.* Beg. 7/31: *The Living Daylights.* #4—*La Bamba.* #5—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Lost Boys.* #6—*Adventures in Babysitting.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Witches of Eastwick.* #2—*The Untouchables.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Full Metal Jacket.* #2—*Summer School.* #3—*Adventures in Babysitting.* #4—*Spaceballs.*

303. CORONA—PLAZA—(639-7722). *La Bamba.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Jaws The Revenge.* #2—*RoboCop.* #3—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #4—*Innerspace.* #5—*Adventures in Babysitting.* #6—*Revenge of the Nerds II.* #7—*Superman IV.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Jaws The Revenge.* #2—*RoboCop.* #3—*Spaceballs.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*La Bamba.* #2—*Superman IV.* #3—*Revenge of the Nerds II.* #4—*Snow White and the Seven Dwarfs.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Untouchables.* #2—*Adventures in Babysitting.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Summer School.* #2—Through 7/30: *Beverly Hills Cop II; Benji the Hunted.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 7/30: *Roxanne.* Beg. 7/31: *The Lost Boys.* #2—*Adventures in Babysitting.* #3—*Full Metal Jacket.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Snow White and the Seven Dwarfs; Roxanne.* #2—*Innerspace.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Untouchables.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*La Bamba.* #2—*Superman IV.* #3—*The Witches of Eastwick.* #4—*Revenge of the Nerds II.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*RoboCop.* #2—*Snow White and the Seven Dwarfs.* #3—*Revenge of the Nerds II.* #4—*La Bamba.* #5—*Adventures in Babysitting.* #6—*Jaws The Revenge.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Beverly Hills Cop II.* #2—*Summer School.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*RoboCop.* #2—Through 7/30: *The Untouchables.* Beg. 7/31: *The Lost Boys.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 7/30: *Innerspace.* Beg. 7/31: *The Living Daylights.* #2—*Jaws The Revenge.* #3—*Superman IV.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Living Daylights.* #2—*Summer School.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Living Daylights.* #2—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.* #3—*Revenge of the Nerds II.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*RoboCop.* #2—*Jaws The Revenge.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*RoboCop.* #2—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Living Daylights.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Jaws The Revenge.* #2—*RoboCop.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Summer School.* #2—*Snow White and the Seven Dwarfs.*

401. NEW DORP—HYLAN—(351-6601). #1—Through 7/30: *The Untouchables.* Beg. 7/31: *The Living Daylights.* #2—*La Bamba.*

402. NEW DORP—LANE—(351-2110). *RoboCop.*

403. NEW DORP—RAE—(979-0444). #1—Through 7/30: *Platoon.* #2—Through 7/30: *Dragnet.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Jaws The Revenge.* #2—*Adventures in Babysitting.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Superman IV.* #2—*Adventures in Babysitting.* #3—*Jaws The Revenge.* #4—*Summer School.* #5—Through 7/30: *The Untouchables.* Beg. 7/31: *The Living Daylights.* #6—*La Bamba.* #7—*Spaceballs.* #8—Through 7/30: *Full Metal Jacket.* Beg. 7/31: *The Lost Boys.* #9—*Revenge of the Nerds II.* #10—*Innerspace.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*La Bamba; Snow White and the Seven Dwarfs.* #2—*RoboCop; Benji the Hunted.*

501. BELLMORE—MOVIES—(783-7200). Through 7/30: *Roxanne.* Beg. 7/31 (tent.): *The Untouchables.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 7/30: *Beverly Hills Cop II.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Superman IV.* #2—*La Bamba.* #3—*Innerspace.* #4—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Lost Boys.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Jaws The Revenge.* #2—*Adventures in Babysitting.* #3—*Snow White and the Seven Dwarfs.* #4—Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.* #5—Through 7/30: *Dragnet.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Summer School.* #2—*The Untouchables.* #3—*Full Metal Jacket.* #4—*Jaws The Revenge.* #5—*Revenge of the Nerds II.* #6—*RoboCop.* #7—*The Witches of Eastwick.* #8—*Adventures in Babysitting.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Superman IV.* #2—*Snow White and the Seven Dwarfs; La Bamba.* #3—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Lost Boys.*

507. HEWLETT—HEWLETT—(791-6768). *Snow White and the Seven Dwarfs; The Believers.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Snow White and the Seven Dwarfs; Roxanne.* #2—*Adventures in Babysitting.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Jaws The Revenge.* #2—*Spaceballs.* #3—*RoboCop.* #4—*Innerspace.* #5—*Summer School.* #6—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Living Daylights.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Summer School.* #2—*Adventures in Babysitting.* #3—*La Bamba.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Snow White and the Seven Dwarfs.* #2—*Dragnet.* #3—*The Witches of Eastwick.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Jaws The Revenge.* #2—*Spaceballs.* #3—*Adventures in Babysitting.* #4—*The Untouchables.* #5—*RoboCop.* #6—*Summer School.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 7/30: *Roxanne; Benji the Hunted.* Beg. 7/31: *Beverly Hills Cop II.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*RoboCop.* #2—*Full Metal Jacket.* #3—*Revenge of the Nerds II.* #4—*Superman IV.*

515. MALVERNE—TWIN—(599-6966). #1—*The Untouchables.* #2—Through 7/30: *Sweet Lorraine.* Beg. 7/31 (tent.): *Spaceballs.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Untouchables.* #2—*Summer School.* #3—*Jaws The Revenge.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Innerspace.* #2—*Adventures in Babysitting.* #3—*Snow White and the Seven Dwarfs; Spaceballs.* #4—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Living Daylights.* #5—*Summer School.* #6—*La Bamba.* #7—*Revenge of the Nerds II.* #8—*Jaws The Revenge.* #9—*Superman IV.*

518. MASSAPEQUA—PEQUA—(799-6464). Through 7/30: *Full Metal Jacket.* Beg. 7/31: *The Lost Boys.*

519. MERRICK—TWIN—(546-1270). #1—*Revenge of the Nerds II.* #2—*Jaws The Revenge.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Innerspace; Benji the Hunted.* #2—*La Bamba.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 7/30: *Roxanne.* #2—Through 7/30: *Innerspace.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—Through 7/30: *Innerspace.* Beg. 7/31: *The Lost Boys.* #2—*Superman IV.* #3—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Living Daylights.* #4—*Full Metal Jacket.* #5—*Spaceballs; Snow White and the Seven Dwarfs.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). Through 7/30: *Beverly Hills Cop II.* Beg. 7/31: *The Living Daylights.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.* #2—*Spaceballs.*

526. ROSLYN—ROSLYN—(621-8488). #1—*RoboCop.* #2—*Roxanne.*

527. SYOSSET—SYOSSET—(921-5810). #1—*La Bamba.* #2—*Superman IV.* #3—*Full Metal Jacket.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Predator.* #2—*Roxanne.* #3—*Revenge of the Nerds II.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Summer School.* #2—*Full Metal Jacket.* #3—*Jaws The Revenge.* #4—Through 7/30: *Dragnet.* Beg. 7/31: *The Lost Boys.* #5—*La Bamba.* #6—*Spaceballs.* #7—*Superman IV.* #8—*The Untouchables.* #9—*RoboCop.* #10—*Beverly Hills Cop II.* #11—*The Witches of Eastwick.* #12—*Adventures in Babysitting.* #13—*Snow White and the Seven Dwarfs.*

531. WANTAGH—WANTAGH—(781-6969). Through 7/30: *The Believers.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 7/30: *Superman IV.* Beg. 7/31: *The Lost Boys.* #2—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Living Daylights.* #3—*La Bamba.*

533. WESTBURY—WESTBURY—(333-1911). #1—Through 7/30: *Roxanne.* Beg. 7/31: *My Life as a Dog.* #2—*Platoon.* #3—*Snow White and the Seven Dwarfs; Beverly Hills Cop II.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Superman IV.* #2—Through 7/30: *Innerspace.* Beg. 7/31: *La Bamba.* #3—*Revenge of the Nerds II.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Summer School.* #2—*Adventures in Babysitting.* #3—*Jaws The Revenge.*

602. BAY SHORE—CINEMA—(665-1722). *Full Metal Jacket.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Spaceballs.* #2—*The Witches of Eastwick.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*La Bamba.* #2—*Jaws The Revenge.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—Through 7/30: *Beverly Hills Cop II.* Beg. 7/31: *The Lost Boys.* #2—*Revenge of the Nerds II.* #3—*La Bamba.* #4—*Jaws The Revenge.* #5—*Dragnet.* #6—*Adventures in Babysitting.* #7—*Spaceballs.* #8—*Superman IV.* #9—*Snow White and the Seven Dwarfs; The Witches of Eastwick.* #10—*RoboCop.* #11—*Summer School.* #12—*Full Metal Jacket.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Summer School.* #2—*Spaceballs.* #3—*Superman IV.* #4—*La Bamba.* #5—*Innerspace.* #6—*Jaws The Revenge.* #7—*RoboCop.* #8—Through 7/30: *Beverly Hills Cop II; The Untouchables.* Beg. 7/31: *The Lost Boys.* #9—*Revenge of the Nerds II.* #10—*Adventures in Babysitting.* #11—*The Witches of Eastwick.* #12—*Full Metal Jacket.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Snow White and the Seven Dwarfs.* #2—*Roxanne.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Superman IV.* #2—*La Bamba.* #3—*Jaws The Revenge.* #4—*Summer School.* #5—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Living Daylights.* #6—Through 7/30: *Innerspace.* Beg. 7/31: *The Lost Boys.* #7—*Spaceballs.* #8—*Adventures in Babysitting.*

611. CORAM—PINE—(698-6442). #1—*RoboCop.* #2—*Revenge of the Nerds II.* #3—*Snow White and the Seven Dwarfs.* #4—*Summer School.* #5—*Jaws The Revenge.*

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612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 7/30: *Roxanne.* Beg. 7/31: *The Living Daylights.* #2—*La Bamba.* #3—*Full Metal Jacket.* #4—*The Witches of Eastwick.* #5—*Snow White and the Seven Dwarfs; Spaceballs.*

613. ELWOOD—ELWOOD—(499-7800). #1—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Living Daylights.* #2—*Summer School.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 7/29–30: *Scene of the Crime.* 7/31–8/1: *Black Widow.* 8/3–4: *Angel Heart.*

615. GREENPORT—GREENPORT—(477-0500). Through 7/30: *Spaceballs.* Beg. 7/31: *The Untouchables.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Spaceballs.* #2—*Superman IV.* #3—Through 7/30: *The Untouchables.* Beg. 7/31: *The Lost Boys.* #4—*Jaws The Revenge.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). Through 7/30: *RoboCop.* Beg. 7/31: *The Living Daylights.*

618. ISLIP—ISLIP—(581-5200). #1—*Adventures in Babysitting.* #2—*Snow White and the Seven Dwarfs.* #3—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *La Bamba.* #4—*Superman IV.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Revenge of the Nerds II.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 7/30: *Predator.* Beg. 7/31: *Roxanne.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 7/30: *The Untouchables.* Beg. 7/31: *The Living Daylights.* #2—*Summer School.* #3—*Snow White and the Seven Dwarfs.* #4—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Lost Boys.* #5—*Superman IV.* #6—*Adventures in Babysitting.* #7—*La Bamba.*

622. MONTAUK—THE MOVIES—(668-2393). Through 7/30: *The Untouchables.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 7/30: *The Believers.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Summer School.* #2—*Summer School.* #3—*Roxanne.* #4—*Jaws The Revenge.* #5—*Revenge of the Nerds II.* #6—*Dragnet.* #7—Through 7/30: *Innerspace.* Beg. 7/31: *The Lost Boys.* #8—*Adventures in Babysitting.* #9—*Full Metal Jacket.* #10—Through 7/30: *The Untouchables.* Beg. 7/31: *The Living Daylights.* #11—*The Witches of Eastwick.* #12—*Spaceballs.* #13—*La Bamba.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Superman IV.* #2—*Superman IV.* #3—*Beverly Hills Cop II.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Jaws The Revenge; Benji the Hunted.* **WEST**—Through 7/30: *Roxanne.* Beg. 7/31: *The Lost Boys.*

628. RIVERHEAD—SUFFOLK—(727-3133). Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Untouchables.*

629. ROCKY POINT—DRIVE-IN—(744-8900). Through 7/30: *Superman IV.* Beg. 7/31: *The Lost Boys.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 7/30: *Padre Nuestro.* Beg. 7/31: *Hollywood Shuffle.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 7/30: *La Bamba.* Beg. 7/31: *The Living Daylights.* #2—*Summer School.* #3—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Lost Boys.* #4—*Snow White and the Seven Dwarfs.*

632. SHIRLEY—DRIVE-IN—(281-5444). Through 7/30: *Adventures in Babysitting; Ferris Bueller's Day Off.* Beg. 7/31: *The Living Daylights.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Snow White and the Seven Dwarfs.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Superman IV.* #2—*Summer School.* #3—*Jaws The Revenge.* #4—*Revenge of the Nerds II.* #5—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Living Daylights.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Jaws The Revenge.* #2—*Spaceballs.* #3—*Adventures in Babysitting.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 7/30: *The Untouchables; Snow White and the Seven Dwarfs.* Beg. 7/31: *Roxanne.* #2—*RoboCop.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.* #2—*Full Metal Jacket.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Lost Boys.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 7/30: *Spaceballs.* Beg. 7/31 (tent.): *Adventures in Babysitting.* #2—Through 7/30: *Roxanne.* Beg. 7/31: *The Living Daylights.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Summer School.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*La Bamba.* #2—*Full Metal Jacket.* #3—*Roxanne.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*RoboCop.* #2—*La Bamba.*

704. HARRISON—CINEMA—(835-5952). Through 7/30: *Spaceballs.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Summer School.* #2—Through 7/30: *Beverly Hills Cop II; Innerspace.* Beg. 7/31: *The Lost Boys.* #3—Through 7/30: *Dragnet.* #4—*Jaws The Revenge.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*La Bamba.* #2—*Full Metal Jacket.* #3—*RoboCop.* #4—Through 7/30: *Spaceballs.* Beg. 7/31: *The Lost Boys.* #5—*Superman IV.* #6—*The Untouchables; Snow White and the Seven Dwarfs.* #7—*Summer School.* #8—*Jaws The Revenge.* #9—*Revenge of the Nerds II.* #10—*Adventures in Babysitting.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*La Bamba.* #2—Through 7/30: *Innerspace; Roxanne.* Beg. 7/31: *The Lost Boys.* #3—*Revenge of the Nerds II.* #4—*Adventures in Babysitting.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 7/30: *Jaws The Revenge.* #2—*Adventures in Babysitting.* #3—*Snow White and the Seven Dwarfs.* #4—*RoboCop.* #5—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Lost Boys.* #6—*Superman IV.* #7—*La Bamba.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 7/30: *Dragnet.* Beg. 7/31: *The Untouchables.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Jaws The Revenge.* #2—*Revenge of the Nerds II.*

712. NEW ROCHELLE—TOWN—(632-9700). Through 7/30: *La Bamba.* Beg. 7/31: *The Living Daylights.*

713. OSSINING—ARCADIAN—(941-5200). #1—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Lost Boys.* #2—*Superman IV.* #3—*Summer School.* #4—*Snow White and the Seven Dwarfs.*

714. PEEKSKILL—BEACH—(737-6262). #1—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.* #2—*Spaceballs.* #3—*Full Metal Jacket.* #4—Through 7/30: *RoboCop.* Beg. 7/31: *The Living Daylights.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Revenge of the Nerds II.* #2—*Summer School.* #3—*Adventures in Babysitting.* #4—*Superman IV.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Jaws The Revenge.*

718. RYE—RYE RIDGE—(939-8177). #1—*Jaws The Revenge.* #2—Through 7/30: *Summer School.* Beg. 7/31: *The Living Daylights.*

719. SCARSDALE—FINE ARTS—(723-6699). *Full Metal Jacket.*

720. SCARSDALE—PLAZA—(725-0078). *Roxanne.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—Through 7/30: *The Witches of Eastwick; The Untouchables.* #2—*Superman IV.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—Through 7/30: *The Untouchables.* #2—Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.* #3—*Adventures in Babysitting.* #4—*Revenge of the Nerds II.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Superman IV.* #2—*The Witches of Eastwick.* #3—*Jaws The Revenge; Snow White and the Seven Dwarfs.* #4—Through 7/30: *Innerspace.* Beg. 7/31: *The Lost Boys.* #5—*Summer School.* #6—*RoboCop.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Dragnet.* #2—*Roxanne.* #3—*Snow White and the Seven Dwarfs; The Witches of Eastwick.* #4—*Jaws The Revenge.* #5—*Full Metal Jacket.* #6—Through 7/30: *Spaceballs.* Beg. 7/31: *The Lost Boys.* #7—*La Bamba.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*RoboCop.* #2—Through 7/30: *The Untouchables.* Beg. 7/31 (tent.): *Innerspace.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—(358-1844). *Summer School; "Crocodile" Dundee.*

751. MONSEY—ROCKLAND DRIVE-IN—(356-4040). Through 7/30: *RoboCop; Three Amigos.* Beg. 7/31: *La Bamba.*

752. NANUET—MALL—(623-6336). Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.*

753. NANUET—MOVIES—(623-0211). #1—*La Bamba.* #2—*Jaws The Revenge.* #3—*Adventures in Babysitting.* #4—*RoboCop.* #5—*Innerspace.*

754. NANUET—ROUTE 59—(623-3355). *Full Metal Jacket.*

755. NEW CITY—TOWN—(634-5100). #1—*Summer School.* #2—*Jaws The Revenge.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.* #2—*Revenge of the Nerds II.*

757. NYACK—CINEMA EAST—(358-6631). *Superman IV.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Living Daylights.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Revenge of the Nerds II.* #2—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Living Daylights.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Summer School.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *RoboCop.*

762. SPRING VALLEY—PIX—(425-6902). #1—Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.* #2—*La Bamba.*

763. STONY POINT—9 W—(942-0303). *Spaceballs.*

764. SUFFERN—LAFAYETTE—(357-6030). *Snow White and the Seven Dwarfs; Beverly Hills Cop II.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Jaws The Revenge.* #2—*RoboCop.*

801. DANBURY—CINE—(743-2200). #1—*The Witches of Eastwick.* #2—*Spaceballs.* #3—*Summer School.*

802. DANBURY—CINEMA—(748-2923). #1—*Snow White and the Seven Dwarfs.* #2—*La Bamba.*

803. DANBURY—PALACE—(748-7496). #1—*Full Metal Jacket.* #2—Through 7/30: *Adventures in Babysitting.* Beg. 7/31: *The Living Daylights.* #3—*Superman IV.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Superman IV.* #2—*Revenge of the Nerds II.*

806. FAIRFIELD—COUNTY—(334-1411). *Full Metal Jacket.*

807. GREENWICH—CINEMA—(869-6030). #1—*Dragnet.* #2—*Jaws The Revenge.*

808. GREENWICH—PLAZA—(869-4030). #1—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.* #2—*Spaceballs.* #3—*Adventures in Babysitting.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.* #2—*Full Metal Jacket.*

810. NORWALK—CINEMA—(838-4504). #1—*Superman IV.* #2—*RoboCop.*

811. NORWALK—NORWALK—(866-9202). *Jaws The Revenge.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 7/30: *Snow White and the Seven Dwarfs; Roxanne.*

813. SOUTH NORWALK—SONO—(866-9202). 7/28–30: *A Woman Is a Woman; La Chèvre.* 7/31–8/3: *Padre Nuestro; Down by Law.* 8/4–10: *Prick Up Your Ears.*

814. SPRINGDALE—STATE—(325-0250). Through 7/30: *Beverly Hills Cop II.*

815. STAMFORD—AVON—(324-9205). #1—*RoboCop.* #2—*Superman IV.*

816. STAMFORD—CINEMA—(324-3100). #1—*Summer School.* #2—Through 7/30: *The Untouchables.* Beg. 7/31: *The Living Daylights.* #3—*Innerspace.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Full Metal Jacket.* #2—*Snow White and the Seven Dwarfs.*

818. STRATFORD—STRATFORD SQUARE—(377-5056). #1—*Superman IV.* #2—*Roxanne.* #3—*Snow White and the Seven Dwarfs; The Witches of Eastwick.* #4—*La Bamba.* #5—*Jaws The Revenge.* #6—*Summer School.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Summer School.* #2—*Beverly Hills Cop II.* #3—*Full Metal Jacket.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dragnet.* #2—*Full Metal Jacket.* #3—(227-9619). *The Witches of Eastwick.* #4—(226-6666). *Roxanne.*

821. WESTPORT—POST—(227-0500). *Summer School.*

822. WILTON—CINEMA—(762-5678). *Adventures in Babysitting.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—Through 7/30: *Summer School.* Beg. 7/31: *The Lost Boys.* #2—*Superman IV.* #3—Through 7/30: *Jaws The Revenge.* Beg. 7/31: *The Living Daylights.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Summer School.* #2—Program unavailable.

902. JERSEY CITY—STATE—(653-5200). #1—*La Bamba.* #2—*Snow White and the Seven Dwarfs.* #3—*Jaws The Revenge.* #4—Through 7/30: *Revenge of the Nerds II.* Beg. 7/31: *The Living Daylights.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Full Metal Jacket.* #2—*Jaws The Revenge.* #3—*Adventures in Babysitting.* #4—*Spaceballs.* #5—*Snow White and the Seven Dwarfs.* #6—*The Untouchables.* #7—*Superman IV.* #8—*La Bamba.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Summer School.* #2—*Revenge of the Nerds II.* #3—*Innerspace.* #4—*The Witches of Eastwick.* #5—*Dragnet.* #6—*RoboCop.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 7/30: *Spaceballs; Benji the Hunted.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *La Bamba.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—Through 7/30: *Beverly Hills Cop II.* Beg. 7/31: *The Lost Boys.* #2—*Summer School.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Revenge of the Nerds II.*

913. IRVINGTON—CASTLE—(372-9324). #1—Through 7/30: *RoboCop.* #2—Through 7/30: *Predator.*

914. LIVINGSTON—COLONY—(992-0800). *Snow White and the Seven Dwarfs; Dragnet.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Jaws The Revenge.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Adventures in Babysitting.* #2—Through 7/30: *Dragnet.* Beg. 7/31: *The Living Daylights.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Jaws The Revenge.* #2—Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.* #3—*Adventures in Babysitting.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*RoboCop.* #2—*Superman IV.* #3—*Snow White and the Seven Dwarfs.*

919. NUTLEY—FRANKLIN—(667-1777). #1—Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.* #2—*Superman IV.* #3—*RoboCop.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*La Bamba.* #2—*The Witches of Eastwick.* #3—*The Untouchables.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Summer School.* #2—*Full Metal Jacket.* #3—Through 7/30: *Predator.* Beg. 7/31: *The Lost Boys.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 7/30: *Beverly Hills Cop II; Snow White and the Seven Dwarfs.*

931. CRANFORD—CRANFORD—(276-9120). #1—Through 7/30: *Adventures in Babysitting.* Beg. 7/31: *The Living Daylights.* #2—*Jaws The Revenge.*

932. ELIZABETH—ELMORA—(352-3483). *Summer School.*

933. LINDEN—QUAD—(925-9787). #1—*Jaws The Revenge.* #2—*RoboCop.* #3—*Snow White and the Seven Dwarfs.* #4—*Revenge of the Nerds II.* #5—*Spaceballs.*

934. UNION—FIVE POINTS—(964-3466). #1—*Superman IV.* #2—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Full Metal Jacket.*

936. UNION—UNION—(686-4373). #1—*Summer School.* #2—*La Bamba.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Superman IV.* #2—*Snow White and the Seven Dwarfs; Dragnet.* #3—*Roxanne.*

938. WESTFIELD—TWIN—(654-4720). #1—*RoboCop.* #2—Program unavailable.

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Summer School.* #2—*Spaceballs.*

951. CLOSTER—CLOSTER—(768-8800). Through 7/30: *RoboCop.* Beg. 7/31: *The Living Daylights.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Spaceballs.* #2—*Adventures in Babysitting.* #3—*Superman IV.* #4—*Jaws The Revenge.*

953. EMERSON—TOWN—(261-1000). #1—*Full Metal Jacket.* #2—*Beverly Hills Cop II.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Jaws The Revenge.* #2—*Snow White and the Seven Dwarfs.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Summer School.* #2—*RoboCop.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.* #2—*Revenge of the Nerds II.*

957. FORT LEE—SHARON—(224-0202). *La Bamba.*

958. OAKLAND—TWIN—(337-4478). #1—*La Bamba.* #2—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.*

959. PARAMUS—CINEMA 35—(845-5070). *Jaws The Revenge.*

961. PARAMUS—BERGEN MALL—(845-4449). *Snow White and the Seven Dwarfs; Roxanne.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Spaceballs.* #2—*Beverly Hills Cop II.* #3—*Adventures in Babysitting.* #4—*Summer School.* #5—*The Untouchables.* #6—*Revenge of the Nerds II.* #7—*Full Metal Jacket.* #8—Through 7/30: *Dragnet.* Beg. 7/31: *The Living Daylights.* #9—*La Bamba.* #10—Through 7/30: *The Witches of Eastwick.* Beg. 7/31: *The Lost Boys.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Innerspace.* #2—*Superman IV.* #3—*RoboCop.*

964. RAMSEY—CINEMA—(825-2090). Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 7/30: *Beverly Hills Cop II; Benji the Hunted.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*La Bamba.* #2—*Summer School.* #3—*The Untouchables.* #4—*Adventures in Babysitting.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Jaws The Revenge.* #2—Through 7/30: *Beverly Hills Cop II.* #3—*Snow White and the Seven Dwarfs.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Snow White and the Seven Dwarfs.* #2—*Jaws The Revenge.* #3—*Benji the Hunted.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Jaws The Revenge.* #2—Through 7/30: *Spaceballs.* Beg. 7/31: *The Living Daylights.* #3—*Superman IV.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Snow White and the Seven Dwarfs; Roxanne.* #2—*La Bamba.* #3—*Revenge of the Nerds II.* #4—Through 7/30: *Adventures in Babysitting.* Beg. 7/31: *The Lost Boys.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ADVENTURES IN BABYSITTING—(1 hr. 37 min.; 1987) A comedy about a night of baby-sitting that has gone haywire. With Elisabeth Shue, Anthony Rapp, Keith Coogan, and Maia Brewton. Screenplay by David Simkins. Dir. Chris Columbus. PG-13. **5, 36, 52, 84, 101, 103, 112, 200, 202, 204, 206, 214, 219, 220, 300, 302, 304, 307, 309, 313, 404, 406, 504, 505, 508, 510, 512, 517, 530, 601, 606, 608, 610, 618, 621, 625, 632, 635, 700, 706, 708, 709, 715, 722, 753, 803, 808, 822, 903, 916, 917, 931, 952, 962, 967, 971**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **3, 20, 36, 48, 68, 88, 90, 92, 101, 106, 110, 111, 112, 200, 209, 214, 218, 219, 221, 222, 300, 303, 306, 312, 313, 401, 406, 500, 503, 506, 510, 517, 520, 527, 530, 532, 600, 604, 606, 608, 610, 612, 618, 621, 625, 631, 702, 703, 706, 708, 709, 712, 724, 751, 753, 762, 802, 818, 902, 903, 910, 920, 936, 957, 958, 962, 967, 971**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory, shambling tempo that Martin Brest gave to the original. This time, producers Don Simpson and Jerry Bruckheimer hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a slam-bang, rock-video piece of filmmaking. Things keep moving so fast that in the action sequences, all you take in is the whirring speed. Sexual attitudes are stupidly, brazenly retrograde: Women are either bitches or twitches. Though Eddie Murphy is still funny, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider; Murphy's the star, the gravy train, and everyone in the movie treats him as a king. There's nothing left for him to discover as an actor but further proofs of his own greatness. With Judge Reinhold and John Ashton, repeating their roles as cops, and the repellent Brigitte Nielsen. (6/1/87) R. **20, 32, 37, 87, 90, 108, 112, 201, 211, 216, 308, 314, 405, 502, 513, 524, 530, 533, 606, 608, 626, 705, 764, 814, 819, 911, 930, 953, 962, 966, 968**

DEVIL IN THE FLESH—(1 hr. 50 min.; 1986) In Italian, Eng. subtitles. In the never-never land of serious erotic cinema, this earnest picture from Italy, directed by Marco Bellocchio, has more substance than the recent lard-brained *Betty Blue,* less than the talky *Last Tango in Paris.* Bellocchio, the last 19th-century anarchist, raises his rampant sword against all the forces of "repression"—the church, the state, the bourgeoisie; psychoanalysis; mom and dad. His weapon in this holy war? A student and a beautiful, possibly insane young woman fornicating in an empty Rome apartment. The movie is an allegory of passion as revolt, with madness standing in as the symbol of extreme freedom. Starring Federico Pitzalis, a slender, darkly handsome young man, who is completely unformed as an actor, and the very naked Maruschka Detmers, who is laughingly sensual, viperish, unhinged, and dangerous. Based on the same Raymond Radiguet novel that inspired the 1947 movie, starring Micheline Presle and Gérard Philipe. (6/8/87) X. **11**

DRAGNET—(1 hr. 50 min.; 1987) Jowly and contemptuous, with a Nixonish nose and a perfectly barbered brush cut, Dan Aykroyd is amazingly good as Joe Friday's nephew in this elaborate parody of the old TV cop show. Aykroyd gets more than Jack Webb's mannerisms, he gets his soul; the staccato narration, delivered with phenomenal diction, catches perfectly the officious overexplicitness, the unasked-for bursts of civic pride, the pathetic reliance on "facts." As long as Aykroyd is narrating, the movie is very funny. Alas, there is a huge, noisy, but feeble picture around him, in which Tom Hanks just barely hangs on as a more contemporary cop, and the usual depressing assortment of summer-season car chases fills out a stupid story. Good cameos from Christopher Plummer as an unctuous minister and Dabney Coleman as a lisping, Hefnerish erotica king. Written by Aykroyd, Alan Zweibel, and Tom Mankiewicz. Dir. Mankiewicz. (7/13/87) PG-13. **10, 37, 60, 65, 85, 112, 200, 223, 403, 504, 511, 530, 606, 625, 705, 710, 724, 807, 820, 904, 914, 916, 937, 962**

EAT THE PEACH—(1 hr. 38 min.; 1986) An Irish comedy about two small-town losers who attract media attention with a daredevil scheme inspired by the feats of Elvis Presley in the film *Roustabout.* Screenplay by Peter Ormrod and John Kelleher. Dir. Ormrod. **45**

FULL METAL JACKET—(1 hr. 56 min.; 1987) Stanley Kubrick's Vietnam movie is a structurally bizarre absurdist comedy of death. In the 45-minute training-camp prologue, young Marine recruits are relentlessly brutalized by an insane drill instructor (Lee Ermey). When one of the recruits, the hapless Pyle (Vincent D'Onofrio), becomes the perfect product of Marine training—a demented murderer—we realize that the sequence is a gigantic sick joke. A mood of nihilistic farce takes hold, aimless and punishing. Another recruit, Joker (Matthew Modine), wanders from Da Nang to Hue during the 1968 Tet Offensive, and Kubrick gives us a dozen or more fragments of the great tragedy, but with the meanings and responses contemptuously cut off. Finally, in his beautiful movie-set Hue, Kubrick pulls himself together and stages a lucid and terrifying skirmish in which the men of the platoon are picked off by a lone sniper. The movie is large-scale and audacious, but it has a malicious and impotent spirit. With Adam Baldwin, Dorian Harewood, and Arliss Howard. Written by Kubrick, Michael Herr, and Gustav Hasford, from Hasford's novel *The Short-Timers.* (7/13/87) R. **6, 31, 51, 66, 82, 101, 112, 200, 203, 213, 218, 220, 302, 304, 309, 406, 505, 514, 518, 523, 527, 530, 602, 606, 608, 612, 625, 637, 702, 706, 714, 719, 724, 754, 803, 806, 809, 817, 819, 820, 903, 921, 935, 953, 962**

GOOD MORNING, BABYLON—(1 hr. 55 min.; 1987) A lovely-looking dud, from the writer-director team of Paolo and Vittorio Taviani. In the early part of the century, two brothers, Andrea (Joaquim De Almeida) and Nicola (Vincent Spano), who restore Romanesque cathedrals in Italy, leave home for the New World. After unheroic adventures in the west, they wind up building sets for D. W. Griffith's super-production *Intolerance.* The two attractive young men are nearly inarticulate, but their rapport is so complete that they barely require speech. No doubt the Tavianis are telling us something about the bliss they feel in working with each other, but the theme of equality between brothers is more pleasant than dramatic. The Hollywood scenes, beautifully lit, capture the happy innocence of silent movies, but mostly the movie is shapeless and soft. Astonishingly, the filmmakers overlook the comic possibilities of a backstage view of *Intolerance,* whose Babylonian sequences are a staggering, and staggeringly great, mixture of piety and lasciviousness. (7/27/87) PG-13. **54**

LA GRAN FIESTA—(1 hr. 40 min.; 1987) In Spanish and English, Eng. subtitles. A film from Puerto Rico, set in 1942, concerning sexual and political intrigue at a grand formal ball, the last to be held at an exclusive Old San Juan social club. With Daniel Lugo, Miguel-ángel Suárez, Luis Prendes, Raúl Dávila, Raul Julia, and E. G. Marshall. Screenplay by Ana Lydia Vega and Marcos Zurinaga. Dir. Zurinaga. **81**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays Bobby Taylor, a mild, sweet young actor who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **37, 630**

★ **INNERSPACE**—(1 hr. 58 min.; 1987) Completely amiable summer-season toy from the House of Spielberg, directed by Joe Dante. Dennis Quaid, as a swashbuckling former Navy pilot miniaturized in a scientific experiment, winds up, through complications too laborious to mention, inside the body of Martin Short, a hypochondriacal Safeway clerk. From inside, riding his tiny command module, Quaid can see what Short sees. Since Short is being chased by a group of thugs, he needs help, and Quaid teaches him how to act tough. Short literally listens to an inner voice. The slapstick comedy is not always high-grade, and the movie jumps all over the place, without obeying any rules. Still, *Innerspace* is consistently funny. Starting out as a lame little hysteric who just wants to get by, Martin Short displays an engaging, cocky pride in his new courage. Meanwhile, inside Short's body, Quaid passes through colonic caverns and along undulating cardiac walls, sliding down perilous chasms into deep pools; he's assaulted by foul wastes, steaming and dangerous. The movie fulfills its implicit promise: It makes the Rhine journey down the gullet every bit as exciting as a voyage to Saturn. (7/20/87) PG. **10, 33, 44, 68, 85, 112, 219, 223, 304, 310, 316, 406, 503, 509, 517, 520, 521, 523, 600, 608, 610, 625, 705, 708, 723, 725, 753, 816, 904, 963**

JAWS THE REVENGE—(1 hr. 40 min.; 1987) The great white shark shows up unexpectedly in the Bahamas to haunt Lorraine Gary (now widowed). With Michael Caine, Lance Guest, and Mario Van Peebles. Screenplay by Michael de Guzman. Dir. Joseph Sargent. **24, 35, 62, 69, 85, 90, 92, 103, 104, 106, 107, 108, 109, 112, 207, 208, 210, 211, 215, 216, 217, 219, 220, 222, 300, 304, 305, 313, 316, 317, 318, 319, 321, 322, 404, 406, 504, 505, 509, 512, 516, 517, 519, 530, 532, 601, 604, 606, 608, 610, 611, 613, 616, 621, 625, 627, 631, 634, 635, 638, 705, 706, 709, 711, 713, 716, 718, 723, 724, 753, 755, 758, 759, 800, 807, 811, 818, 900, 902, 903, 915, 917, 931, 933, 952, 954, 959, 968, 969, 970**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is by far the best thing in this deluxe French culture package—a rather dry, even academic, adaptation of Marcel Pagnol by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin (Daniel Auteuil), can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. César's mercenary lust is a calculating rather than an explosive passion, and Jean, who sees and learns nothing, becomes tiresome in his unending nobility. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). Handsome wide-screen color by cinematographer Bruno Nuytten. (7/20/87) PG. **49**

THE LIVING DAYLIGHTS—(2 hr. 10 min.; 1987) Timothy Dalton makes his debut as Ian Fleming's suave James Bond, British intelligence agent 007, in a new adventure about an evil heroin supplier, high-tech arms, and the KGB. With Maryam d'Abo, Jeroen Krabbé, Joe Don Baker, and Art Malik. Screenplay by Richard Maibaum and Michael G. Wilson, based on the short story by Fleming. Dir. John Glen. PG. **24, 32, 62, 67, 85, 102, 103, 106, 109, 203, 210, 211, 212, 213, 219, 220, 222, 300, 316, 317, 318, 321, 401, 406, 504, 509, 517, 523, 524, 532, 610, 612, 613, 617, 621, 625, 631, 632, 634, 637, 700, 712, 714, 718, 722, 758, 759, 762, 803, 816, 900, 902, 916, 917, 919, 931, 951, 962, 964, 970**

THE LOST BOYS—(1 hr. 38 min.; 1987) Comedy and horror about a group of young vampires at a seaside community. With Corey Feldman, Jami Gertz, Corey Haim, Edward Herrmann, Barnard Hughes, Kiefer Sutherland, and Dianne Wiest. Screenplay by Janice Fischer, James Jeremias, and Jeffrey Boam. Dir. Joel Schumacher. R. **7, 33, 52, 85, 100, 106, 109, 111, 112, 200, 204, 207, 211, 218, 219, 220, 222, 300, 309, 315, 318, 406, 503, 506, 518, 523, 525, 528, 530, 532, 606, 608, 610, 616, 621, 625, 627, 629, 631, 638, 705, 706, 707, 708, 709, 713, 714, 723, 724, 752, 756, 808, 809, 900, 911, 921, 934, 956, 958, 962, 971**

A MAN IN LOVE—(1 hr. 48 min.; 1987) A married American actor, in Rome shooting a film, has a wild and passionate affair with a young actress. With Greta Scacchi, Peter Coyote, Peter Riegert, Claudia Cardinale, and Jamie Lee Curtis. Screenplay by Diane Kurys; adaptation by Kurys and Olivier Schatzky. Dir. Kurys. R. **52**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 60, 533**

ING PONG—(1 hr. 35 min.; 1986) In English and Cantonese, Eng. subtitles. A comedy-thriller, set in London's Chinatown, about an Anglo-Chinese law clerk whose job it is to execute the complex will of a wealthy Chinese businessman. With Lucy Sheen and David Yip. Screenplay by Jerry Liu. Dir. Po Chih Leong. **4**

PREDATOR—(1 hr. 46 min.; 1987) Arnold Schwarzenegger is Major "Dutch" Schaefer, who, on a mission in the Latin American jungle with his military unit, becomes the target of a lethal alien. With Carl Weathers. Dir. John McTiernan. R. **30, 100, 213, 529, 620, 913, 921**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **11, 813**

REVENGE OF THE NERDS II: NERDS IN PARADISE—(1 hr. 21 min.; 1987) The army of outcasts returns to find victory at a fraternity conference in Fort Lauderdale. With Robert Carradine, Anthony Edwards, Timothy Busfield, Andrew Cassese, and Curtis Armstrong. Screenplay by Dan Guntzelman and Steve Marshall. Dir. Joe Roth. PG-13. **7, 33, 84, 100, 102, 106, 109, 111, 112, 204, 207, 214, 219, 222, 223, 300, 304, 306, 312, 313, 318, 406, 503, 505, 506, 509, 514, 517, 519, 523, 529, 600, 606, 608, 610, 611, 618, 619, 625, 628, 634, 706, 708, 709, 711, 715, 722, 756, 759, 805, 902, 904, 912, 933, 956, 962, 971**

RITA, SUE AND BOB TOO—(1 hr. 35 min.; 1987) Reviewed in this issue. R. **11, 54**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Rob Bottin designed the beautiful suit of armor, and when RoboCop removes his Darth Vader–ish helmet for some brain repair, Bottin has his finest moment: Eyebrowless now and bald, Weller looks haunted by loss, for at the back of his head the smooth skull is joined to a machine. This image shows so much more sensibility than anything else in the movie that one wishes the Dutch director Paul Verhoeven, in his first major American production, had let his imagination run loose a bit more. Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **24, 31, 50, 67, 85, 90, 91, 104, 107, 108, 109, 112, 200, 202, 207, 211, 214, 216, 220, 222, 304, 305, 313, 315, 319, 321, 322, 402, 500, 505, 509, 512, 514, 526, 530, 606, 608, 611, 617, 636, 703, 706, 709, 714, 723, 725, 751, 753, 761, 800, 810, 815, 904, 913, 918, 919, 933, 938, 951, 955, 963**

ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, English subtitles. The great German actress Barbara Sukowa can be radiant, but when she puckers her small mouth, she becomes a Medusa image of harsh scornfulness—witchy, erotic, and menacing. Margarethe von Trotta's movie on Rosa Luxemburg (1870–1919), the great Polish-born revolutionary, is a rather stolid, chastening experience, but Sukowa is still exciting in the role. In front of a crowd, in the many meeting-hall sequences, she gets her voice up to an ironlike hardness; the cords in her neck stand out,

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and she looks defiantly around the room for signs of opposition, resistance, agreement. Only a woman, the movie implies, could become a master of Marxist theory, a brilliant orator and polemicist, and still love life as much as Rosa did. Von Trotta celebrates Rosa's temperament but smudges her historical role, protecting her from criticism or even question. In the end, the movie is hollow—a celebration of political vocation that refuses to acknowledge the possibility of failure. With Daniel Olbrychski. (6/1/87) **4**

★ **ROXANNE**—(1 hr. 46 min.; 1987) What is this heroic protuberance? Sword, limb, member . . . *nose.* Steve Martin, who has the splendid proboscis, is the star and screenwriter of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac.* Rostand, writing in 1897, created a paean to a heroic age (the France of Louis XIV); he must have felt that life had diminished by the 1890s. Steve Martin knows that since then it has diminished a great deal more. Cyrano, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. The material is now good-humored and silly rather than extravagant. Daryl Hannah, providing the comedy with a lyrical inspiration (as she did in *Splash*), is Roxanne, an astronomer; Rick Rossovich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy, buoyant mood, closer in tone (though not in quality) to the Shakespeare of *A Midsummer Night's Dream* than to Rostand. And Martin, athlete, mime, clown, comic, has never been freer, looser, more inventive. The performance has moments worthy of Chaplin. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. (6/15/87) PG-13. **5, 25, 41, 52, 200, 203, 214, 221, 223, 309, 310, 501, 508, 513, 521, 526, 529, 533, 609, 612, 620, 625, 627, 636, 700, 702, 708, 720, 724, 812, 818, 820, 937, 961, 971**

THE SEA AND POISON—(2 hr. 3 min.; 1986) In Japanese, Eng. subtitles. The story, based on actual incidents, of lethal surgical experiments performed on American POWs in Japan in 1945. With Eiji Okuda and Ken Watanabe. Screenplay by Kei Kumai, based on the novel by Shusaku Endo. Dir. Kumai. **1**

SPACEBALLS—(1 hr. 36 min.; 1987) When Mel Brooks makes one of his parodies, something earnest, obsessive, and unself-conscious has to be there in the original to get him going. In the case of this takeoff of the *Star Wars* series, the original material was kid-stuff-jokey to begin with, so Brooks can't find a way to be wild, vicious, or even naughty. Which is perhaps another way of saying that the great man may be tired at last. *Spaceballs* is tame, very tame. There's a good joke about an extremely large spaceship, and Daphne Zuniga as the outer-space Jewish princess has a startling moment when she sings "Nobody Knows the Trouble I've Seen" with Marian Anderson chest tones, but most of the movie is second-drawer stuff. (7/13/87) PG. **20, 64, 80, 101, 210, 212, 213, 219, 220, 302, 305, 406, 504, 509, 512, 515, 517, 523, 525, 530, 603, 606, 608, 610, 612, 615, 616, 625, 635, 637, 700, 704, 706, 714, 722, 724, 762, 763, 801, 808, 903, 906, 917, 919, 933, 950, 952, 962, 964, 970**

SUMMER SCHOOL—(1 hr. 38 min.; 1987) Mark Harmon plays a high-school gym coach who has to cancel his summer-vacation plans when he is assigned to teach remedial English to a group of failures: a comedy. With Kirstie Alley and Ken Olandt. Screenplay by Jeff Franklin; story by Franklin, Stuart Birnbaum, and David Dashev. Dir. Carl Reiner. PG-13. **33, 47, 67, 87, 102, 109, 112, 210, 215, 217, 219, 220, 302, 308, 314, 317, 401, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 610, 611, 613, 621, 625, 625, 631, 634, 701, 705, 706, 713, 715, 718, 723, 750, 755, 760, 801, 816, 818, 819, 821, 900, 901, 904, 911, 921, 932, 936, 950, 955, 962, 967**

SUMMER NIGHT—(1 hr. 28 min.; 1986) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, Mariangela Melato stars as an eccentric billionairess who abducts a terrorist (who has been kidnapping her friends for ransom) and, to entertain her whims, orders him bound in chains and a leather mask. With Michele Placido. **11**

SUPERMAN IV: THE QUEST FOR PEACE—(1 hr. 30 min.; 1987) The Man of Steel, trying to rid the world of nuclear armaments, must face Nuclear Man, a creation of the evil Lex Luthor. With Christopher Reeve, Gene Hackman, Margot Kidder, Jackie Cooper, and Marc McClure in their original roles; also featuring Mariel Hemingway, Jon Cryer, and Mark Pillow. Screenplay by Lawrence Konner and Mark Rosenthal; story by Konner, Rosenthal, and Reeve. Dir. Sidney J. Furie. PG. **7, 22, 33, 46, 51, 66, 90, 100, 101, 110, 111, 112, 204, 206, 207, 208, 210, 211, 212, 213, 219, 220, 223, 300, 304, 306, 312, 316, 406, 503, 506, 514, 517, 523, 527, 530, 532, 600, 606, 608, 610, 616, 618, 621, 626, 626, 629, 634, 706, 709, 713, 715, 721, 723, 757, 803, 805, 810, 815, 818, 900, 903, 918, 919, 934, 937, 952, 963, 970**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro in his wittiest performance in years. Expansive and happy, Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types who gather to pay him tribute, with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, with extraordinary set pieces assembled by De Palma, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **24, 34, 62, 85, 108, 112, 200, 212, 216, 217, 301, 307, 311, 315, 401, 406, 501, 505, 512, 515, 516, 530, 608, 615, 616, 621, 622, 625, 628, 636, 706, 710, 721, 722, 725, 816, 903, 920, 962, 967**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Reviewed in this issue. PG. **63**

WISH YOU WERE HERE—(1 hr. 32 min.; 1987) Reviewed in this issue. R. **81**

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Obstreperous, waggish, but all in all, rather boring. Jack Nicholson, in one of his extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth—is the wealthy New Yorker Van Horne, who takes up residence in the quiet New England town of Eastwick and proceeds to seduce three hungry ladies: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer). Van Horne, a brash, insinuating seducer, is a devil—in fact, he's *the* Devil, and the witches are a welcoming coven. Michael Cristofer's adaptation of John Updike's sly and funny novel doesn't seem to be about anything at all. Most of it isn't even clear on the plot level, and the style of director George Miller is all over the place. The movie begins as a three-women-in-the-kitchen sitcom, then passes into a fantasia, a cross between Fellini and a Jack Nicholson home movie. Miller has no trouble making things look unreal, but his visual panache is overblown and undistinguished. With Veronica Cartwright. (6/22/87) R. **7, 21, 33, 53, 61, 85, 203, 210, 218, 219, 300, 301, 312, 318, 405, 505, 511, 517, 525, 528, 530, 603, 606, 608, 612, 625, 634, 707, 714, 721, 723, 724, 752, 756, 801, 808, 809, 818, 820, 904, 920, 934, 956, 958, 962**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **43**

WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **53**

REVIVALS

THE ASPHALT JUNGLE—(1 hr. 52 min.; 1950) A minor masterpiece of mood and suspense, ironic and realistic, about jewel thieves being tracked down following an elaborately schemed heist. With Sterling Hayden, Sam Jaffe, Louis Calhern, Jean Hagen, Marilyn Monroe, and Marc Lawrence. Dir. John Huston. **83**

BOUDU SAVED FROM DROWNING—(1 hr. 27 min.; 1932) In French, Eng. subtitles. Jean Renoir's classic social satire. It's far more lyrical, subtle, and spontaneous than Paul Mazursky's 1986 *Down and Out in Beverly Hills,* which borrowed its premise. The great Michel Simon is hilarious as the burly tramp Boudu, who, stymied in his spectacular suicide leap into the Seine, takes over the bourgeois household of a Parisian bookseller, seducing his wife and maid. **2**

CITY LIGHTS—(1 hr. 21 min.; 1931) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. **1**

THE GENERAL—(1 hr. 16 min.; 1927) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation.* The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, *The General,* deep into northern territory. **1**

THE HARDER THEY COME—(1 hr. 38 min.; 1973) In Jamaican argot, Eng. subtitles. An exciting, violent ballad-like tale of a Jamaican martyr, an impressive production by local talent. An innocent young man, seeking his fortune, ends up as a renegade murderer. Terrific reggae music, including songs performed by the star, Jimmy Cliff. Dir. Perry Henzell. **2**

LADIES OF THE CHORUS—(1 hr. 1 min.; 1949) This low-budget musical about the marriage between a burlesque girl and a rich youth doesn't have much going for it except Marilyn Monroe in her first starring role. With Rand Brooks and Adele Jergens. Dir. Phil Karlson. **83**

THE LAST TYCOON—(2 hr. 4 min.; 1976) The novel that F. Scott Fitzgerald left unfinished when he died, in 1940, is here adapted by Harold Pinter into a mood piece about Hollywood and the people who inhabit it. Robert De Niro, in a brilliant performance, stars as the Irving Thalberg-like hero. With Robert Mitchum and newcomer Ingrid Boulting, who is worth forgetting. Dir. Elia Kazan. **8**

THE PRINCE AND THE SHOWGIRL—(1 hr. 57 min.; 1957) A thin but very funny romantic comedy about an American showgirl (Marilyn Monroe) in London in 1911, and her Balkan prince (Laurence Olivier). Dir. Olivier. **83**

THE SEVEN YEAR ITCH—(1 hr. 45 min.; 1955) Middle-drawer Billy Wilder. Tom Ewell is the married man tempted to stray; Marilyn Monroe the girl upstairs whose skirt flies up when she stands above a subway grating. It's all very giggly and coy—a characteristic product of the repressed, titillated fifties. **83**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **20, 37, 40, 42, 87, 101, 106, 112, 200, 204, 206, 209, 214, 218, 220, 221, 222, 300, 304, 306, 310, 313, 401, 500, 504, 506, 507, 508, 511, 517, 523, 530, 533, 606, 609, 611, 612, 618, 621, 631, 633, 636, 706, 709, 713, 723, 724, 764, 802, 812, 817, 818, 902, 903, 914, 918, 930, 933, 937, 954, 961, 968, 969, 971**

THE STATE OF THINGS—(1 hr. 58 min.; 1982) A high-brow German director (Patrick Bauchau) is shooting a sci-fi movie on the Portuguese coast only to have his American backer disappear, leaving the production stranded without funds. The crew begins to disintegrate, staring out at the mournful Atlantic, drinking and screwing too much. The movie feels casual, almost tossed off, and some of it is irritatingly vacuous, but it's also rather funny and gets better as it goes along. With Allen Goorwitz. Dir. Wim Wenders. **2**

STRAIGHT THROUGH THE HEART—(1 hr. 31 min.; 1984) In German, Eng. subtitles. The fascinating, perverse feature debut of West German director Doris Dörrie (*Men . . .*). The heroine is a twenty-year-old supermarket cashier with blue hair; a prosperous middle-aged dentist offers her money if she'll live with him—he wants her company and nothing more, not sex and not love. Defiantly, the young woman tries, by more and more desperate means, to win his affections. With Beate Jensen and Josef Bierbichler. **2**

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BROADWAY

Previews and Openings

Saturday, August 8

SHERLOCK'S LAST CASE—Frank Langella plays Sherlock, and Donal Donnelly is his friend and confidant, the affable Dr. Watson, in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon. It's an entirely new story--and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Helena Carroll (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun (as Damion). Previews start 8/8 prior to an 8/20 opening. Through 9/5, Mon. through Sat. at 8, Sat. at 2, $27.50 to $37.50; Wed. at 2, $22 to $32.50. After 9/5, it's Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22 to $32.50. **Nederlander Theatre,** 208 West 41st Street (921-8000). 2 hr. 20 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's classic, *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Trey Wilson, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● ●

BROADWAY BOUND—Linda Lavin, John Randolph, Evan Handler, Philip Sterling, Phyllis Newman, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, lyrics by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical returns, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body, and humor and pathos to spare), and Kevyn Morrow. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 West 46th Street (246-0102). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs Christopher Hampton's drama, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Cissy Collins, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30. **Music Box Theatre,** 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. A backers' audition at a Westchester estate for a new Broadway musical comedy is the setting. Best of all is the casting, featuring Richard Seff, Avril Gentles, Michael Ayr, Lily Knight, Pamela Dunlap, Sasha von Schoeler, Dorothy Cantwell, Bill Fagerbakke, Kelly Connell, all in prime form. Mon. through Sat. at 8, Sat. at 2, $15 to $37.50; Wed. at 2; $15 to $32.50. **Longacre**

Theatre, 220 West 48th Street (239-6200). 2 hr. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert star in Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, and John Mills are the stars of a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirstie Pooley. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 8/9. **Plymouth Theatre,** 236 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ADVENTURES OF ULTRA VINYL—A sci-fi play by Amber Chase, complete with rock music and lyrics, by different composers and lyricists,telling of mysterious aliens and their contact with earth. Wed. through Sat. at 7:30, Sun. at 5; $15; through 9/13. **Henry Street Playhouse,** 466 Grand Street (307-7171).

BUNKER REVERIES—Sheila MacRae, Anthony Heald, Ralph Waite,and Philip Bosco star; Bosco as a disgraced former Attorney General, still living in Washington, D.C., fighting to salvage his dignity in the face of troubles with his mistress (Patricia Elliott), his family, and his country; directed by Allan Carlsen. Featured in the cast are Debra Cole and Kristin Griffith. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; through 8/23. **Roundabout Theatre,** 100 East 17th Street (420-1360).

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Daniel Gerroll, Reed Birney, Bill Buell, Mary Dierson, Patrick O'Connell, and Robinson Dean. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30; through 8/23. **Promenade Theatre,** Broadway and 76th Street (580-1313).

THE DIARY OF BLACK MEN—A play addressing the controversial issue of black male/female relationships. 8/8 and 15, at 7 and 10:30; 8/9 and 16, at 3 and 7; 8/14 at 8; $19.50 to $27.50. **Town Hall Theatre,** 123 West 43rd Street (997-1003).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, Ray Gill. Mon. through Sat. at 8, Wed. and Sat. at 2; $17.50 to $24.50. **John Houseman,** 450 W. 42nd St. (564-8038).

ENO—ON THE MOVE—A young Israeli mime expert, a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Sat. at 8, Sun. at 3 and 7:30; $15. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop, and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (Closed!).

THE GARDEN OF EARTHLY DELIGHTS—Martha Clark's version of the Bosch painting blends theater and dance, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and St. at 7:30 and 9:30; $22.50 to $25. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20. Performed by the Light Opera of Manhattan Company at **Playhouse 91,** 316 East 91st Street (831-2000).

THE INVASION OF ARATOOGA—Peter Bach's play, set mostly on a Polynesian island, is a love story with a political backdrop, replete with infidelity and thwarted sexuality; directed by Katharine Fehl. Featured in the cast are Lara Harris, Bill Schroeder, Robert Katims, Daryl Marsh, and Roma Maffia. Tue. through Sat. at 8; $18. **CSC Theatre,** 136 East 13th Street (677-4210).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weirdly wonderful and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; 7/31 through 10/18. **Westside Repertory Theatre,** 252 West 81st Street (8774-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this wonderfully rewarding gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

MICE IN THE THEATRE—Jack Ross's comedy, directed by John Monteith, is about a dilapidated mouse-infested Greenwich Village theater (desirable only by virtue of its location). Featured in the cast are George MacClain, Bill Woods, Alexa Abercrombie, Gaye Studebaker, Richard Pierce, Mark Robinson, Jeremy Black, and Dennis Lee. Tue. through Sat. at 8, Sun. at 3 and 7; $10 and $12.50; from 7/28. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

MOMS—Clarice Taylor stars in the title role in the revival of the highly praised musical play by Ben Caldwell about the famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; from 8/4. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the story of a perky, teenage girl (circa 1960) with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theatre,** 115 Macdougal Street (254-5076).

REDTHROATS—Monologist David Cale offers four pieces in which he plays numerous roles--his early English, rural background, his coming of age in the big city, and his journey to America. Mon. through Fri. at 8, Sat. at 7 and 10; $15 and $18; through 8/1. **Second Stage,** 2162 Bdway at 76th St. (873-6103).

THE REGARD OF FLIGHT—Return engagement of Bill Irwin in an evening of music, fun, and frolics, backed by Doug Skinner (who wrote the music) and M. C. O'Connor. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7:30; through 8/9; $25 to $30. **Mitzi E. Newhouse Theatre** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), based on autobiographical incidents, about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Bogosian stars, and featured in the cast are Michael Wincott, Linda Atkinson, Robyn Peterson, William DeAcutis, Susan Gabril, Zach Grenier, Peter Onorati, and Mark Metcalf. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 8/9. New York Shakespeare Festival at the **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, starring Park Overall, Dana Bate, Richard Hughes, and Thomas Calabro; directed by Robert Fuhrmann. Thu. through Sun. at 8; $8; through 8/9. Presented by the Glines at the **Perry Street Theatre,** 31 Perry Street (869-3981).

THEATER COMPANIES

AMERICAN THEATER EXCHANGE—Through 8/1: George Orwell's *1984,* adapted by Czech playwright Pavel Kohout, directed by Jiri Zizka, is a spectacle of live performance, sound, film, and slide projections, and transfers the novel's futuristic totalitarian state of Oceania from London to the United States. **Joyce Theater,** 175 Eighth Avenue (242-0800). 8/3 through 29: Romulus Linney's *Holy Ghosts,* directed by Douglas Jacobs. San Diego Repertory Theatre, at **Theatre 890,** 890 Broadway (242-0800).

FREE SHAKESPEARE IN THE PARK—*Two Gentlemen of Verona,* directed by Stuart Vaughan, tells of two ladies disguised as two young men traveling the road to romance, and describes their detours along the way. Tue. through Sun. at 8; through 8/16. Free tickets distributed, one per person, starting 6:15 on date of performance. 8/21–9/13, *King Henry IV,* pt. I. Henry Bolinbroke, beset with anxieties, succeeds the murdered Richard II, while his son and heir cavorts with Falstaff; directed by Joseph Papp. **Delacorte.** From Central Park West, enter at 81st Street; from Central Park East, enter at 79th Street and Fifth Avenue.

NEGRO ENSEMBLE COMPANY—8/5 through 30: Hazel J. Medina and Sullivan H. Walker star in a revival of Trevor Rhone's *Two Can Play,* set in Kingston, Jamaica, and telling of a marriage's domination and liberation; directed by Clinton Turner Davis. Wed. at 2 and 8, Thu. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

REPERTORIO ESPANOL—Ricardo Telesnik's *La Fiaca,* directed by Delfor Peralta; Gloria Gonzalez's *Cafe Con Leche,* directed by Rene Buch; Eduardo Machado's *Las Damas Modernas de Guanabacoa;* in repertory. Thu. through Sat. at 8; Sun. at 3 and 7; $12 for plays, $16 for musicals; through July. Phone theater for details. 8/2 and 16 at 3, 8/8 at 8, *La Zarzuela.* 8/4 to 7, 11 to 13 at 8, *El Burlador De Sevilla,* a modern version of Tirso Molina's creation (circa 1630) of the Don Juan myth, as the first part of a two-play cycle of classic works dealing with the legend, with music by Pablo Zinger, and directed by Rene Buch. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—FREE Shakespeare is offered in the parks of all five boroughs of New York City. *A Midsummer Night's Dream,* directed by John Basil, is a tale of lovers and louts, fairies and fools, lost in delusions and dreams, and will be playing through 8/1. Featured in the cast are Freda Kavanagh, Richard Fay, and Liz Trepel. Bring the kids, and bring a picnic (and bring insect repellent). Call 877-6810 for specifics, such as which borough or park, the times and the dates.

SOUPSTONE PROJECT—All performances here are FREE (and the theater's air-conditioned). A pair of dark comedies: Cary Pepper's *Come Again Another Day,* about a man who's informed there's a price on his head (by the individual who's sent to collect), and Jerry Sander's *The Way It Works,* about a clash of minds between a Broadway producer and a cable TV talk show host. Both are directed by Neile Weissman. Tue. through Fri. at 8, Sat. at 6 and 9; through 7/31; 8/1 at 6 and 9. **Saint Clement's Church Theatre,** 423 West 46th Street (245-2708).

THEATRE 22—August von Kotzebue's *Count Beyowsky;* Federico Garcia Lorca's *Blood Wedding,* and Henrik Ibsen's *Hedda Gabler,* in rolling repertory. Thu. through Sat. at 8, Sun. at 2; $6; through August. Phone for details. Theatre 22, 54 West 22nd Street (243-2805).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Through 8/8, James Haigney's *Angel Baby;* a love story between two men; $8. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

VORTEX THEATER COMPANY—From 7/30, Don Nigro's *Cinderella Waltz,* a comic take-off on the fairy tale; directed by Robert Chapel. Thu. through Sat. at 8, Sun. at 3; $8; through 8/23. **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5; through 9/20. **Dramatic Personae,** 25 E. 4th St. (673-4382).

BEER AND LOATHING ON THE GREAT WHITE WAY—One woman's story about choosing a life in the theater, written by Jerry James and Ann Beigel. Thu. through Fri. at 8, Sat. and Sun. at 7; $10; through 8/1. Playing in repertory with Stephen Holt's *The Casting of Kevin Christian,* directed by Michael Hillyer. Sat. at 10 and Sun. at 8; through 8/2. Call theater for specifics. **American Renaissance Theatre,** 112 Charlton Street (645-9630).

CABARET—A revival of the 1966 musical by Fred Ebb and John Kander, set in pre-war Berlin, about the love affair between an American writer and a nightclub singer. Featured in the cast are Jonathan Kruger, Laura Marshall, Michael Paternostro, Stephen Nye, Debi White, Rob Gardner, and Shira-Lee Shalit. 8/6 and 7 at 8, 8/8 at 2; $10. Presented by N.Y.U. Summer Musical Theatre at the **University Theatre,** 35 West 4th Street (998-5278).

CAGED MEN—Written and directed by Robert Perring, the play takes a look at homosexuality, drug abuse, and the power struggle inside a maximum security prison. Featured in the cast are Cary Paul Wright, Steve Burton, Marc Macaulay, Frank Pisano, Joey Salazar, Phelston Jones, and Rosemarie Sciarrone. Thu. through Sat. at 7:30, Sun. at 4; 7/30 through 8/23; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

THE CONCEPT—Casey Kurtti's drama performed by, and based upon, the real-life experiences of residents of Daytop Village, the drug rehabilitation center; conceived and directed by Lawrence Sacharow. Thu. at 8; $12; through 9/3. **Morse Center Theatre** at Trinity School, 121 West 91st Street (873-1650).

DOUBLE BILL—Michael Hill's *Rosaline,* wherein Romeo and Juliet are transported to modern-day West Virginia, with Maureen Kilmurry and Peter Guss. Plus Martha Horstman's *Junglebird,* a comedy of modern manners revolving about a winning lottery ticket; with Martha Horstman, Paul Mullins, and Jamie Richards. 7/29 through 8/8 (except Sun.) at 7:30; $8 to $10. Red Moon Ensemble at **Contemporary Theatre,** 44 Walker Street (431-7434).

THE HOUSE OF BERNARDA ALBA—A revival of Federico Garcia Lorca's drama about women in Spanish villages and how they're forced to conform to the values of the prevailing order; directed by Julia Robinson. Featured in the cast are Sarah Melici, Lally Ross, Elizabeth Bove, Charlotte Fleck, Alexandra Gittes, Laura Garcia, and Luz Castano. Mon. through Sat. at 8; $8. **TOMI Theatre,** 23 West 73rd Street (787-3980).

INTRICATE ACQUAINTANCES—Penn Jillette's *Do You Want To Know a Secret?;* directed by Michael Wills. Saul Zachary's *A Likeness To Life;* directed by Linda Nerine. Tue. through Thu. at 8; $6; through 8/13. **Cactus Theatre,** 91 Charles St. (242-0709).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy centers on successes and failures of two women struggling to make a go of it in New York. 8/6, 7, 8, 14, and 15 at 8, 8/9 at 2; $6. **Collins Auditorium,** Fordham University's Campus, Bronx (718-932-3818).

LOVE'S LABOUR'S LOST—Shakespeare's romantic comedy involving a group of men who devote their lives to learning, until a group of women wander in, and good intentions wander out; directed by Michael J. Murnin. Featured in the cast are Chris Albers, Steve Smith, Edie Avioli, Peter Lehrman, Karen Gracianette, and Tom Major. Wed. through Sat. at 8; $6; 7/29 through 8/22. **Outdoor Theatre,** 314 West 54th Street (581-3044).

NOTHING BUT BUKOWSKI—Karen Valentinein stars in John Ford Noonan's comedy; directed by Rand Foerster and Robert Fuhrmann. With Larry Fleishman, Ann Parr Corley, Robert Silver, and Ron Ryan. Thu. through Sun. at 8; $8; through 8/9. **Samuel Beckett Theatre,** 412 West 42nd Street (695-5429).

NOTHING TO REPORT—Sam Ciccone's play about a police detective who has to face a moment of truth; directed by John Augustine. Thu. through Sun. at 8; $10; through 8/9. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

PISTOLS AND PUMPS—Douglas A. Mendini's comedy, laced with 40's flicks; directed by Eric Keith. With Leland Cole, Fred Fondren, Max Welles Yanderson, Elise Easley, Lee Robins, and Kathy Mulligan. Thu. through Sun. at 8, through 8/16; $8. **Prometheus Theater,** 239 East Fifth Street (477-8689).

THE PRISONER OF SECOND AVENUE—A revival of Neil Simon's comedy about life in New York, starring Bob Bloom and Sharon O'Neal; directed by David McCarver. 8/13-15, 12, and 22 at 8; 8/16 and 23 at 3; $8 **The Kittredge Club Theatre,** 109 East 39th Street (489-0922).

RELEASE—Stephen Michaels's play concerns an unpublished novelist's desperate attempt to convince the woman he left behind to allow him to publish a novel about their failed love affair; directed by Hope Arthur. Featured in the cast are Debra Alberts, Harv Dean, and Marcia DeNino. Wed. through Sat. at 8, Sun. at 3; through 8/16; $10. **Second Studio for Actors,** 163 West 23rd Street, fourth floor (463-7050).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

EMILIO DI CAVALCANTI—Works on paper from the collection of the Museu de Arte Contemporanea, Universidade de Sao Paulo, Brazil; through 8/9. Americas Society, 680 Park Ave. (249-8950).

57th Street Area

JACKIE BATTENFIELD—Recent abstract paintings; through 9/11. First Women's Bank, 111 E. 57th St. (794-9712).

SARA GILBOA—Dreamlike landscapes in oil pastel on canvas; through 7/30. Morin-Miller, 119 W. 57th St. (757-7822).

East Village

MARCY KENYON—Paintings and sculptures with forms based on shadows cast by Renaissance masterpieces; through 8/9. SixtoSix, 626 E. 14th St. (982-4586).

CHENG TSAI-TUNG—Representational paintings by a Taiwan-based artist; through 7/30. Sherkat, 526 E. 11th St. (529-9525).

SoHo and TriBeCa

J.S.G. BOGGS—Drawings of dollars, pounds, and francs; through 8/22. Neale, 320 Lafayette St. (431-5077).

DAVID HACKER/ERIC DE LA COVA—Recent drawings/New sculpture; through 7/31. Plumb, 81 Greene St. (219-2007).

FREDERICK FRAZOWATZ—"Monoroll" paintings that are eight inches in height, and up to twenty-five feet in length; 8/4-29. Ingbar, 578 Broadway (334-1100).

DOUGLAS KIRTON/JEFFREY SPALDING—Paintings based on landscapes by both. Through 7/31. 49th Parallel, 420 W. Broadway (925-8349).

PETER MAX—Paintings, drawings, and graphics; through 7/30. Jack, 138 Prince St. (966-4235).

WILBUR NIEWALD/CHRISTIAN WHITE—Recent paintings of landscapes, figures, and still lifes by both; through 7/31. Ingber, 415 W. Broadway (226-2221).

WILLIAM RADAWEC—A photocopy installation; through 8/4. Broome Street Workshop, 480 Broome St.

RICHARD L. STRONG/ART WALL JR.—A collaborative sculpture installation by both, entitled, "Labor Saving Devices Old and New"; through 8/1. Ingbar, 578 Broadway (334-1100).

ANDY WARHOL—Two large "Camouflage" paintings, "Last Supper" paintings, and four paintings with images taken from advertisements; through 7/31. Castelli, 142 Greene St. (431-6279).

Other

ROBERT BEVAN—Lithographs executed between 1900-1925; through 8/28. Davis & Langdale, 231 E. 60th St. (838-0333).

STUART DAVIS—Early watercolors and drawings from his Ashcan School years; through 8/12. Ryan, 452 Columbus Ave. (799-2304).

JAMES HOLL/SCOTT LERMAN—Selected site-specific works in various mediums, from 1976-1983/Recent paintings; through 8/14. Gotham, 317 E. 46th St. (754-1223).

DAGMAR SCHAUBERGER—Original costumes and drawings, from 1972-1987; through 9/12. New York Public Library at Lincoln Center, 111 Amsterdam Ave. (870-1630).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd St. (879-9779). Drawings by eight Norwegian illustrators; through 8/21.

CASTELLI—4 E. 77th St. (288-3202), Tue.-Fri. 11 a.m.-5. New publications by gallery artists; through 7/31.

CDS—13 E. 75th St. (772-9555). New work by Barreda, Booth, Campbell, Marsen, Sterne, and other gallery artists; through 7/27.

CECIL—16 E. 72nd St. (517-3605). Paintings and sculptures by Cairns, Furbeck, Gagnier, Koulbak, McGee, Sherk, and other gallery artists; through 7/31.

FORUM—1018 Madison Ave. (772-7666). Paintings, drawings, and sculpture by American artists, including Demuth, Evergood, Gillespie, Hartley, Marin, Sheeler, Storrs, Zorach, others; through 7/31.

FOURCADE—36 E. 75th St. (535-3980). Paintings by de Kooning, Heizer, Mitchell, Murphy, Palermo, Twombly, Smith; through 9/19.

GRAHAM—1014 Madison Ave. (535-5767). Mon.-Fri., 10 a.m.-5. "Gone Fishing," with works by Alexander, Cicero, Crile, Hartley, Messer, Santlofer, others; through 9/4.

LA BOETIE—9 E. 82nd St. (535-4865), Tue.-Fri. 10 a.m.-5:30. Works on paper by artists of the European Avant-Garde, including Feininger, Kandinsky, Klee, Lissitsky, Schiele, Tanguy, Tatlin, others; through 7/31.

MARBELLA—28 E. 72nd St. (288-7809), Mon.-Fri. 11 a.m.-5:30. Paintings by Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyant, and others; through 10/10.

MCCARRON—1014 Madison Ave. (772-1181). Prints and drawings from the 16th-20th centuries; through 8/31.

PERLOW—980 Madison Ave. (517-5858), Mon.-Fri 10 a.m.-5:30 (gallery closed 8/1-15). Works by Falk, Greene, Harnett, Hockney, Pace, Rivers, Solow, Vagliano; through 9/8.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by 20th-century American and European artists; through 8/31. By appt. only during summer.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Kline, Motherwell; through 8/30.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Prints in Motion," with works by one hundred artists, including Arms, Benton, Cook, Estes, Inukai; 8/3-9/3.

BLUM HELMAN—20 W. 57th St. (245-2888). Works by gallery artists; through 7/31; on 8th floor, drawings by sculptors, including Duff, Hunt, Keister, Knowlton, Lobe, Serra, Shapiro; through 7/31.

CHRISTIE'S—502 Park Ave. (546-1000). American art pottery, from 1896-1916; through 8/31.

DE NAGY—41 W. 57th St. (421-3780), Mon.-Fri. 10 a.m.-5:30. Works by gallery artists; through 7/25.

DEUTSCH—20 W. 57th St. (765-4722), Mon.-Fri. 10 a.m.-5:30. Works by gallery artists; through 9/2.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works on paper from the 19th and 20th centuries, by Bresdin, Escher, Pascin, Redon, others; through 7/31. Closed Sat. during July.

FRUMKIN—50 W. 57th St. (757-6655). "The Landscape Observed/Imagined," with works by Azaceta, Bergstein, Brown, DeForest, Jacquette, Krueger, Steiner, Valerio, Winters; through 8/15.

GOODMAN—41 E. 57th St. (593-3737) Mon.-Fri. 10 a.m.-5:30. Works by Botero, Calder, Dubuffet, Leger, Lichtenstein, Matisse, Moore, Picasso; through 7/31.

HEESY—50 W. 57th St. (245-1420), Tue.-Fri. 10 a.m.-5:30. Works by Brown, Lang, Levine, Sandhaus, Stayton; through 7/31. Prints by gallery artists; 8/4-28.

HERSTAND—24 W. 57th St. (664-1379), 8/1-14 by appointment only. "Modern Sculpture," with works by Calder, Ernst, Fonseca, Gargallo, Miro, Noguchi, Rosso, Stankiewicz; through 9/4.

KENNEDY—40 W. 57th St. (541-9600). American paintings and prints from the 18th-20th centuries; through 7/31.

KENT—41 E. 57th St. (980-9696), Mon.-Fri. 10 a.m.-5:30. "Subtext," with works by Artschwager, Brauntuch, Dwyer, Foulkes, Hamilton, Kerans, Ladda, Lemieux, Ruscha, TODT; through 8/14.

MERRIN—724 Fifth Ave. (757-2884). Textiles, featherwork, gold and silver vessels, terracotta vessels, and other objects from ancient Peru, circa 1000 B.C. to 1500 A.D.; through 7/31.

MILLER—41 E. 57th St. (980-5454). Works from the sixties, by Arbus, Bourgeois, Held, Resnick, Ruscha, Warhol, others; through 7/31.

PEARL—38 E. 57th St. (838-6310), Tue.-Fri. 10 a.m.-5:30. Works by Chaet, Greene, Hopkins, Lasch, Phillips, others; through 7/31.

ROSS—50 W. 57th St. (307-0400). Drawings by Cunningham, D'Arrigo, Leaf, Siani, Taplin, others; through 7/30.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). Visionary works by Bell, Graves, Magee, Rasely, Treiman; through 8/14.

SCHOELKOPF—50 W. 57th St. (765-3540). Paintings, works on paper, and sculpture by gallery artists; through 8/20.

TILTON—24 W. 57th St. (247-7480). Works by Ballard, Icaro, Kessler, Raymond, Scheibl, Trowbidge, others; through 7/31.

ZABRISKIE—724 Fifth Ave. (307-7430), Mon.-Fri, 10 a.m.-5:30. Works by Flaccus, Pondick, Wilson; through 7/31.

East Village

AVENUE B—167 Ave. B (473-4600). "Modern and Contemporary Conceptualism," with works by Burden, Casabere, Holzer, Lewitt, Mullican, Ruscha, Sherman, Smithson, Weiner, others; through 7/26.

BROMM—170 Ave. A (533-4233). Works by Gallo, Shane, Sharon; through 7/31.

CAPP—223 E. 10th St. (982-4444). "Animals!" with works by Baltzell, Cherry, Duncan, Fitzpatrick, Geldersma, Schlesinger, others; through 7/31.

FICTION/NONFICTION—155 Ave. B (505-5590). Sculpture by Arata, Cohen, Stevens; through 8/2.

ON THE WALL—328 E. 11th St. (460-0963), Tue.-Sun. 11 a.m.-6. "Floor Show," with works by Kurtzman, Lindner, Gillette and Landis, others; through 7/31.

P.A.C.A.—131 E. 7th St. (517-0937). "A Salute to the East Village," with drawings by Howe, photographs by Hyde, and a selection of poetry books by poets associated with the East Village; thru 8/31.

ROBERTSON—208 E. 7th St. (529-2484). "Every Picture Tells a Story and Vice Versa," with works by Cosentino, Fine, Freese, Harkins, Loebel, Reis, Tanner, others; through 8/30.

SHAINMAN—500 E. 11th St. (460-5890). Works by Carboni, Cushner, Fink, Hitch, McCurdy, Miller; through 7/30.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). A series of changing installations by Ahearn, Bosman, Haas, Jacquette, Nechvatal, Rifka, others; through 9/19.

BAUM—109 Hudson St. (219-9854), Mon.-Fri. 10 a.m.-6. Works by gallery artists; through 9/5.

BRANDT—568 Broadway (431-1444). Invitational show, drawings, paintings, and sculpture by Gerber, Petrunak, Thurston, Twaddle, Zito; through 7/31.

BURGIN—270 Lafayette St. (219-8379). Works by Gilbert & George, Judd, Tasset; through 7/31.

CADOT—470 Broome St. (226-7220). Works by Adams, Beckley, Favier, Fisher, Kovachevich, Rousse; through 7/31.

CASTELLI—420 W. Broadway (431-5160). Works by gallery artists; through 7/30.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by "Outsider" artists; through 9/12.

COOPER—155 Wooster St. (674-0766), Mon.-Fri. 10 a.m.-5. Works by gallery artists; through 8/28.

CROWN POINT PRESS—568 Broadway (226-5476). "Faces," with prints by Clemente, Close, Katz, Kushner, Steir, others; through 8/1.

CUTLER—164 Mercer St. (219-1577), Mon.-Fri. 10 a.m.-6. "Paint/Film," with works by Baldessari, Gilbert-Rolfe, Greenfield-Sanders, Halley, Haxton, Kidd, Omlor, Reed, Simmons, Sonneman, others; through 7/31.

EINSTEIN—591 Broadway (226-1414). Recent works by Bramson, Cass, Faden, Pekarsky, Sleigh, Sullivan, others; through 8/28.

ESMAN—70 Greene St. (219-3044), Mon.-Fri. 10 a.m.-6, Wed. 6-8, closed for Aug. Invitational show, with works by Ambrose, Baroff, Goldman, Goodman, Hoke, Martin, Rutledge, Simas, Willis, Zito; photographs from Eastern Europe; through 9/15.

GLASS WORKSHOP—142 Mulberry St. (966-1808). "Crystal Blue Persuasion," with works by Aufiero, Billian, Bruce, Dodds, Gellis, Schein; through 8/25.

GRUENEBAUM—415 W. Broadway (966-3646), during Aug., Mon.-Fri. 11 a.m.-5. Paintings and sculpture by gallery artists; through 9/12.

HELIO—122 St. Marks Place (529-8122). Works on paper by various artists; through 8/16.

HELLER—71 Greene St. (966-5948). Glass works by 35 Japanese artists; through 8/22.

HENRY STREET SETTLEMENT—466 Grand St. (598-0440), Mon.-Fri. 12-6. Works by 1986-1987 artists-in-residence, including Bower, Marroquin, Spicer, Staikidis, Ting; through 7/31.

JACK—138 Prince St. (966-4235). Paintings and sculpture by Bello, Groody, Hofmann, McCormick, Measelle, Meyer; 8/1-9/10.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Works by Flanagan, Foosaner, Myers; through 8/15.

LORENCE-MONK—568 Broadway (431-3555), Tue.-Fri. 11 a.m.-5. "1986-1987: Season Review," with works by Beerman, Henderson, Janowich, Knight, Kurten, Marioni, Mogensen, Seborovski, Uglow, Umberg; through 7/31.

MANSION—167 Ave. A (477-7331). Works on paper by Augieri, Bidlo, Cleveland, Edelson, Greenblat, Lack, Wojnarowicz; through 7/31.

MARCUS—578 Broadway (226-3200), Tue.-Fri. 11 a.m.-6. Works by Adams, Butter, Ess, Innerst, Larmon, Shea, Tansey, Vital, others; through 9/4.

MILLER—138 Spring St. (226-1220). Works by artists who apply paint to photographic prints, including Barrow, Clough, Kiefer, Michals, Rainer, Wojnarowicz/Warren; through 7/31.

MILLIKEN—98 Prince St. (966-7800). Works by gallery artists; through 7/31.

M-13—72 Greene St. (925-3007). Works by Arat, Beaty, Crawford, Crull, Petrunak, Rose, Speed, Walkingstick, others; through 8/1.

MUNROE—415 W. Broadway (226-0040), Tue.-Fri. 11 a.m.-6, by appt. in Aug. Paintings, drawings, and sculpture by gallery artists; through 8/15.

PIETRASANTA—81 Franklin St. (219-3128), Mon.-Fri. 10 a.m.-6. Works by Fay, Gero, Kisch, Nebitt, Saito; through 7/31.

ROSENBERG—115 Wooster St. (431-4838). "New Talent," with works by Allen, Cassamajor, Farb, Overfield, Van Goethem, Volonakis; through 7/31.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Works by gallery artists; through 8/14.

SHAPOLSKY—99 Spring St. (334-9755). Works on paper by Boardman, Calcagno, Cherry, Cruz, Hasen, McFarlane, Ruben, others; through 8/4.

WINDOWS ON WHITE—55 and 62 White St. Works by ten Ohio artists; through 8/4.

WREN—153 Mercer St. (219-1118). "Eros and Thanatos," with works by Grisnati, Hollinshead, Malott, Rabinowitz, Stabilito, Ward; through 7/31.

Other

AUSTRIAN INSTITUTE—11 E. 52nd St. (759-5165). Works by eight young Austrian artists; through 8/28.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Works by Frick, Rothschild, Schirm; through 8/14.

COLD SPRING HARBOR LABORATORY—Cold Spring Harbor, L.I. (516-367-8414). "Nothing But Steel," with works by Bills, Chirino, Ginnever, Rickey, Solbert, Youngerman, others; through 10/31.

CORNELIUS—170 Fifth Ave. (243-7171). Works by Beckman, Graham, Nonas; through 7/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.-Fri. 10 a.m.-4. Works by gallery artists, including Allan, Herder, Kulicke, Roseman, Shikler, York; through 8/28.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731). "Faces and Figures," with prints by de Kooning, Katz, Moore, Picasso, Rouault, others; "Four Abstract Artists," with works by Bandy, Buchwald, Crile, Solomon; through 8/5.

NATIONAL MULTIPLE SCLEROSIS SOCIETY—205 E. 42nd St. (986-3240). Works by eight artists who have multiple sclerosis; through 8/31.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.-Fri. 8 a.m.-6. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 9/31.

PROSPECT PARK BOATHOUSE—Prospect Park, Prospect Park West at Fifth St., Brooklyn. Boathouse open Wed.-Sun. 11 a.m.-4:45. Sculpture by Vailunas, Videen, Watkins; through 9/6.

QUEENS COLLEGE—Kissena Blvd. and the L.I.E., Flushing, N.Y. (718-520-7323). "Putting the Pieces Together: Conserving and Restoring Works of Art"; through 8/5.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "Down to the Sea," with works by Denes, Henderson, Machin, McMillan, Penney, Stackhouse, Stuart; through 9/6; "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., L.I.C. (718-956-1819). Daily, 10 a.m.-dusk. "Walk On/Sit Down/Go Through," with outdoor sculptures by Ciulla/Narkiewicz, Crowder, Dill, DiSuvero, Gianakos, Nonas, Pinto, Sonfist, Thompson, others; through 8/31.

SOTHEBY'S—York Ave. and 72nd St. (606-7176). "Life in the New World: Selections From the Permanent Collection of The Museum of American Folk Art"; through 9/4.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).

HERTHA BAUER—Photographs and photo-etchings of manhole covers in New York; through 8/28. Arsenal, Fifth Ave. and 64th St, in Central Park (360-3413).

TOM BRAZIL—Photographs of the Dance Theater Workshop's 1986/87 season; 7/30-8/28. DTW, 219 W. 19th St. (691-6500), Mon.-Fri. 10 a.m.-6, Sat. 1-6.

MARILYN BRIDGES—Aerial views of sacred landscapes in Peru, Central America, New Mexico, Utah, and other places; through 9/15. Overseas Press Club, 52 E. 41st St. (757-9255).

FREDERICK CHARLES—"City Sites: Urban Landscapes"; through 7/31. R.C. Photography, 254 Park Ave. S. (505-0686). By appointment only.

TIMOTHY GREENFIELD-SANDERS—Recent photographic portraits of artists who participated in the historic Ninth Street Show, with a limited edition book; through 7/30. Castelli, 420 W. Broadway (431-5160).

GREY ART GALLERY—33 Washington Place (998-6780). Photographs from Eastern Europe, curated by John P. Jacob; through 7/31.

HARRY HELIOTIS—Figurative photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11 a.m.-6. $2.50 admission. "Contemporary German Photography: Remnants of Authenticity"; and "Bill Burke: I Want to Take Pictures"; through 9/6.

I.C.P./MIDTOWN—77 W. 45th St. (536-6443), Mon.-Fri. 11 a.m.-6, Sat. 12-5. "David Graham: American Beauty"; "Barbara Norfleet: All the Right People"; through 9/12.

KENRO IZU—Still-life photographs; through 8/1. Photofind, 138 Spring St. (334-0010).

DAVID JOYCE—Life-size photographic sculpture; works by gallery artists; through 7/31. Pfeifer, 568 Broadway (226-2251).

NINA LEEN—Photographic collages; through 8/28. Life, Suite 28-54, Time & Life Building, 1271 Sixth Ave. (522-2300). By appointment only.

LIEBERMAN & SAUL—155 Spring St. (431-0747), Tue.-Fri. 10 a.m.-6. Works by gallery artists, including Fishman, Merola, Oglesbee, others; through 8/22.

JOE MALONEY—Color photographs of the Delaware River region of upstate New York, Philadelphia, and Washington, D.C.; through 7/31. Pace/MacGill, 11 E. 57th St. (759-7999).

DILIP MEHTA—Photographs by this photojournalist who has worked for *Time, Newsweek, Paris-Match,* and other publications; through 8/1. Nikon House, 620 Fifth Ave. (586-3907).

NEIKRUG—224 E. 68th St. (288-7741). "Rated X"—Tenth annual exhibition of erotic photographs; through 7/31.

NIKON HOUSE—620 Fifth Ave. (586-3907). Works by forty award-winning advertising photographers; 8/4-29.

NOSEI—100 Prince St. (431-9253). Photographs by Bolande, Burgin, Clegg & Guttman, Johnson, The Starn Twins, others; through 8/31.

PUCHONG—36a Third Ave. (982-1811). Objective photographs by Allon, Beecher, Burke, Chongvanich, Sanfedele, Schmitt, White; through 7/29.

LEE SIEVAN—Studies of New York City life in the '40s; through 7/31. Camera Club of New York, 853 Broadway (260-7077).

WITKIN—415 W. Broadway (925-5519). Photographs and sculpture by Bravo, Burden, Erwitt, Hofer, Knowlton, Meyerowitz, Rice, Weston, others; through 8/21.

VIAFORA—568 Broadway (925-4422). "Mary," with works by Ault, Bieber, Osinski, Reuter, Serrano, others; through 8/31.

HOPE HERMAN WURMFELD—Serial images generated from color photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." 7/31–10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, $3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water." Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." 8/6–12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/6: "Ice and Green Clouds: Traditions of Chinese Celadon." Through 9/6: "Japanese Poets and Poetry." Through 9/16: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.Through 9/7: "Artist in the Marketplace." Through 9/7: "Curator's Choice III: Contemporary Painting, Photography, and Sculpture."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . "Celebration of Newly Installed Period Rooms" . . . Reinstallation of Egyptian Galleries. Through 8/3: "Beverly Pepper: Sculpture in Place." Through 9/7: "Working in Brooklyn: Painting." Through 9/7: "Classic Photographs from the Brooklyn Museum Collection." Through 9/14: "Shirley Burden: Photographs of Ellis Island in the 1950's." Through 9/21: "Recent Print Acquisitions." Through 10/2: "Andrew Topolski: A Sound Measure/Beam Rider Epilogue." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 1/88: "Norman Norell: American Fashion at Mid-Century."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/20: "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece." Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2:50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 11/20: "Tavern Revels."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–9. Through 8/23: "Joan Miró: A Retrospective."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5:30, Thu. 10 a.m.–9, Sun. noon–5:30. $2, children $1. Through 9/20: "Summer Sculpture: Ezio Martinelli (1913-1980)." Through 9/27: "Puzzles Old and New." Through 10/18: "The Graphic Art of Harold Faye."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 8/2: "Art and Exaltation: Treasures of the Jewish Museum." Through 8/2: "In The Picture." Through 8/9: "Chagall and the Bible." Through 8/16: "A World of Their Own: Naive Artists From Israel." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library. . .Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." Through 8/16: "Masterpieces of 19th-Century French Photography by Gustave Le Gray and Henri Le Secq." 8/1–11/1: "The Iris and B. Gerald Cantor Roof Garden." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Closed in August. "Major Manuscript of Mozart's Numbered Symphonies" . . .Through 7/31: "European Decorative Arts from the Wadsworth Atheneum." Through 7/31: "Pierpont Morgan's Manuscripts and M. R. James." Through 7/31: "From Mr. Morgan's Library."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 9/26: "Elvis Presly: The Television Work."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . Through 9/20: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 8/18: "Iliazd and the Illustrated Book." Through 9/8: "Berlinart: 1961–1987." Through 9/15: "Projects: Michael Young." Through 9/15: "Mario Bellini: Designer." Through 9/22: "Contemporary American Prints." Through 9/29: "William Rau and the Railroad." Through 10/13: "Projects: Tom Otterness."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 8/23: "The Furniture of Duncan Phyfe and His Contemporaries, 1800–1840." Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. "Outdoor Sculpture Installation." Through 9/7: "Works by Friedel Dzubas."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 8/16: "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 9/4: "Window on Broadway: Pile of Heads," by Linda Peer.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.–Sun. 10 a.m.–5. $2, children $1; Wed. free. "Seeing the Light": 83 exhibits on color, light, and perception . . . "Feedback: The World of Self-Sensing Machines" . . ."Realm of the Atom." Through 8/23: "Big Machines."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 8/16: "The Wagstaff Collection of American Silver." Through 9/20: "Strong on Music: The New York Music Scene, 1836–1850." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 8/22: "Jews in Germany Under Prussian Rule." Through 9/5: "Women and Literature: English and American Writers from the 18th Century to the Present." Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution." Through 9/5: "Dagmar Schauberger: Costumes and Designs from Holland." Through 9/11: "Jerome Robbins: A Gathering of Dances." Through 10/17: "Max Waldman: Photographer."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.–Sun. 2–5. Free. Through 8/2: "Christian Schiess: Fire/Air Sculpture Series and Fire/Water Environmental Installations."

PARRISH ART MUSEUM—25 Job's Lane, Southampton (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 9/20: "Marin in Oil."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 8/2: "Large Scale Paintings by Fariba Hajamadi." 8/1–9/20: "George Rhoads: Audio-Kinetic Sculpture." 8/1–9/27: "Aaron Garret." 8/1–9/27: "Architectural Models From the Last Decade."

ABIGAIL ADAMS SMITH MUSEUM—421 East 61st St. (838-6878). Mon.–Fri. 10 a.m.–4. $3; $2 children; $1 seniors. Closed in August. Furnished rooms from the Federal Period (1790-1830).

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. "The Great Liner: Transatlantic Passage Between the Wars." Through 10/25: "Hudson River Images: Past and Present."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

VANDERBILT MUSEUM—180 Little Neck Road, Centerport, New York (516-261-5656). Tue.–Sat. 10 a.m.–4, Sun. 12–5. $4; $3 seniors. Historic house tours and planetarium.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 8/30: "Alternate Routes: Through the Permanent Collection." Through 10/4: "Cindy Sherman's Photography." Through 10/18: "Red Grooms." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905–1944." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 8/26: "Generations of Geometry: Abstract Painting in America Since 1930."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next auction 9/14. **Christie's East**—219 E. 67th St. (606-0400). Next auction 9/1.

DOYLE—175 East 87th St. (427-2730). 7/29 at 10 a.m.: "English and Continental Furntiure, Decorations, and Paintings." 8/12 at 10 a.m.: "15th Annual End-of-Summer Sale." On view 8/8–11.

PHILLIPS—406 E. 79th St. (570-4830). Next auction 9/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 8/11 at 10:15 a.m. and 2: "Arcade Auction: Furniture, Decorations, and Rugs." On view 8/5–10.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.-2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 29

MOSTLY MOZART—Festival Orchestra, Leopold Hager conductor; clarinetist Richard Stoltzman, bassett-hornist Paul Gallo, cellist Janos Starker. Mendelssohn's *Konzertstuck* for Clarinet and Bassett Horn (U.S. premiere of orchestral version); Weber's Clarinet Concerto No. 2; Haydn's Cello Concerto in D; Mozart's Symphony No. 35 in D, "Haffner." Avery Fisher Hall at 8. $8–$16. Pre-concert recital at 7: Mr. Gallo, violinist John Weller, violist Jack Rosenberg, cellist Scott Ballantyne.

JAZZ IN JULY—"Ivory Summit": Pianists Marian McPartland, Roger Kellaway, Dick Hyman in a tribute to Teddy Wilson. With vocalist Carol Woods, violinist Lamar Alsop, cellist Ruth Alsop, pianist Bill Charlap. 92nd Street Y at 8. $16, $18.

SERIOUS FUN!—Summer festival of contemporary arts. David Van Tieghem: "found sounds" music, using synthesizer, voice, hardware, toys, et al. Guitarist Scott Johnson: with a world and a N.Y. premiere. Alice Tully Hall at 8. $15.

DAVID SANBORN/THE NYLONS—Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Villa-Lobos, Toch, Romberg, Goldman, Milner, others. Damrosch Park, Lincoln Center, at 8. Free.

CLASSICAL BRASS—A trio, with music of seven centuries. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

JOHN ZORN/HANK ROBERTS—Jazz and improvisations. Knitting Factory, 47 E. Houston St. (219-3055), at 10:30 p.m. $5.

WOMEN IN JAZZ DOWNTOWN—Voices Inc., Emiko Mizoguchi and Shirley Crabbe. One Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15 and 12:45 p.m.

DAVID SMITH, tenor. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LOU GRASSI QUINTET—2 Grand Central Tower, 140 E. 45th St., at noon. Free.

SONNY LAMITOLA LONG ISLAND BIG BAND, with vocalist Nicole Winters. Austin J. Tobin Plaza, World Trade Center, at 12:15. Free.

PAAVO CAREY DUO—Guitarist and flutist. Union Square Park, 17th St. near Broadway, at 12:30. Free.

JULIUS GROSSMAN ORCHESTRA, with violinist Miranda Cuckson. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free. If rain, Lincoln High School.

LYDIA ADAMS DAVIS, guitarist-folksinger. McKinley Park, Fort Hamilton Pkwy. and 75th St., Brooklyn, at 1. Free.

STRING OF PEARLS REVUE—Female vocal combo. Also Brooklyn Playworks in *The Phantom Sword's Revenge.* Starrett City Shopping Center, Pennsylvania Ave., Brooklyn, at 6. Free.

KAREN FERRIS QUINTET—Jazz. Also Joan Erskine and the Construction Co., dance troupe. Pierrepont St. Playground, Brooklyn Heights Promenade, at 7. Free.

NANCY BUSH TRIO—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 1. Free.

GREAT AMERICAN SIXTIES CRUISE—Gary Lewis, Ronnie and the Daytonas, Dennis Yost, Alex Chilton, The Outsiders with Sonny Geraci. Westbury Music Fair, Westbury, L.I. (516-333-0533), at 8. $17.

BEACH BOYS—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $18.50.

HUNTINGTON COMMUNITY BAND, William Baker, Robert Krueger conductors. Popular and classical music, with an electric cannon accompanying the "1812 Overture." Heckscher Park, Rte. 25A, Huntington, L.I., at 8:30. Free.

Thursday, July 30

MOSTLY MOZART—"Harpsichord Extravaganza": Bach concerti performed by Anthony Newman, Kenneth Cooper, Edward Brewer, Arthur Haas, and the New York Chamber Soloists. Avery Fisher Hall at 8. Pre-concert recital at 7: Scarlatti sonatas by the soloists.

MORMON SYMPHONY AND CHORUS, Robert C. Bowden conductor. Felt Forum at 8. $5–$10.

JAZZ IN JULY—"The Kingdom of Swing and the Republic of Oop Bop Sh'Bam." 92nd Street Y at 8. Sold out.

NED ROTHENBERG/GEORGE LEWIS/SAMM BENNETT—Improvised free jazz. Knitting Factory, 47 E. Houston St. (219-3055), at 9 and 11:30. $5.

WOMEN IN JAZZ DOWNTOWN—Amina Claudine Myers Quartet. One Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15 and 1. Free.

ANDREW APPEL, harpsichordist. Music by Byrd, LeRoux, Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ON THE LAM STREET BAND, with WNEW's Al "Jazzbeaux" Collins. Battery Park Esplanade, entrance on Liberty St., at "Upper Room Sculpture," at 12:15. Free. Rain date, Fri.

BERNIE CHARLES TRIO—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

ALEX HOLTON—Brass quintet. City Hall steps at 12:15. Free.

BARGEMUSIC—Violinist Todd Phillips, cellist Ronald Thomas, pianist Joseph Villa. Music by Mozart, Beethoven, Schumann. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

BROOKLYN PHILHARMONIC, Tania Leon, conductor; Tito Puente and his Latin Artists. Works of Revueltas, Ginastera, Falla, Turina, Moncayo, Puente, others. Midwood Field, E. 16th St. and Ave. K or Ave. L, Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 116th St., Rockaway, Queens, at 7:30. Free.

CAYENNE JAZZ BAND, Gary Brocks director. Astoria Park, Shore Blvd. at 19th Street, Queens, at 7:30. Free.

BOBBY SANABRIA & ASCENSION—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

THE REVELATIONS, doowop group/**LYDIA ADAMS DAVIS,** folksinger/guitarist. Owl's Head Park, 68th St. and Colonial Rd., Brooklyn, at 7. Free.

MARK MORGANELLI & JAZZ FORUM ALL-STARS—Schoolyard of I.S. 96, W. 11th or W. 12th St., between Ave. P and Bay Pkwy., Brooklyn, at 7. Free.

CARAMOOR MUSIC FESTIVAL—St. Luke's Chamber Ensemble. Britten, Haydn, Brahms. Katonah, N.Y. (914-232-5035). Spanish Courtyard at 4:15. $10.

BONNIE RAITT—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $16.

WATERLOO MUSIC FESTIVAL—Wayne Newton. Waterloo Village, Stanhope, N.J. (201-347-4700), at 8. $20, $24.50.

BEACH BOYS—See 7/29.

NORTHPORT COMMUNITY BAND, Robert Krueger conductor; baritone Fred Harnisch. Northport Community Park, on the harbor, foot of Main St., at 8:30. Free.

HUNTINGTON BARBERSHOP CHORUS, with the Soundsmen Chorus conducted by Tome Brucia. "Player Piano Memories." Heckscher Park, Huntington, L.I., at 8:30. Free.

Friday, July 31

MOSTLY MOZART—Festival Orchestra, Leopold Hager conductor; pianist Alicia de Larrocha, mezzo-soprano Dolores Ziegler. Haydn's Symphony No. 69; Mozart's Piano Concerto No. 27; concert arias by Mozart, to be announced; Schubert's Symphony No. 3. Avery Fisher Hall at 8. $8–$16. Also Sat., 8/1. Pre-concert recital at 7: pianist Anne-Marie McDermott.

SERIOUS FUN!—Summer festival of contemporary arts. The Lounge Lizards/Ann Magnuson, singer-actress. Alice Tully Hall at 8. $20. Also 8/1.

MORMON SYMPHONY AND CHORUS, Robert C. Bowden conductor. St. Patrick's Cathedral, Fifth Ave. and 50th St., at 1:30. Free.

TANEYEV STRING QUARTET (U.S. debut), from Leningrad. Quartets by Mozart, Beethoven, and Shostakovich. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

PERCY JONES—Jazz and improvisation. Knitting Factory, 47 E. Houston St. (219-3055), at 9 and 11. $5.

SUMMERGARDEN—Museum of Modern Art Sculpture Garden, 14 W. 54th St., open 6–10 p.m. Performers are artists from the Juilliard School. Tonight: mezzo-soprano Rebecca Russell, flutist Leslie Cullen, violinist Andrew Schast, cellist Joshua Gordon, pianist Candace Bawcombe. Works by Ravel, Ives, Beethoven, Haydn, and folk-song arrangements. Free.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "The Vienna of Suppe and Strauss." Favorite and rare overtures, marches, waltzes, polkas. Lincoln Center Damrosch Park at 8. Free.

WOMEN IN JAZZ DOWNTOWN—Vocalist Jeree Palmer Wade. One Chase Manhattan Plaza, Nassau and Lib-

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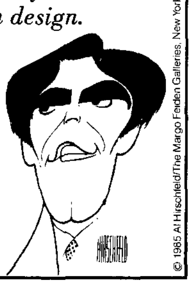

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erty Sts., at 12:15 and 1. Free.

CROSSING POINT, Richard Reiter composer-saxophonist. Jazz-fusion group. 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

JANET SAVAGE AND TRIO—Jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

TED DURNIAK AND JENNIFER DI GIOIA, singers, songwriters, guitarists. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

BROOKLYN PHILHARMONIC—See 7/30 for program. Tonight at 8, at Starrett City Mall, Brooklyn. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/29 for program. Tonight, at Kissena Park, Oak Ave. and 164th St., Flushing, at 8. Free. If rain, P.S. 107.

JERRY GONZALEZ AND THE FORT APACHE BAND/VALERIE NARANJO MARIMBA QUARTET—Celebrate Brooklyn at Prospect Park Bandshell, PPW and 9th St. Adults, $1 contribution.

CARAMOOR MUSIC FESTIVAL—Shura Cherkassy, pianist. Music by Bach, Beethoven, Chopin. Katonah, N.Y. (914-232-5035), Spanish Courtyard, at 9. $20.

SUMMER CHAMBER MUSIC FESTIVAL—The Pierrot Consort, with music by Ravel, Mozart, and Mendelssohn. C.W. Post Campus, LIU (516-299-2474), Brookville, L.I., at 8. $8.

DAN FOGELBERG—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $18.50.

JAMES BROWN/WILSON PICKETT—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (515-333-0533), at 8. $20.

NATIONAL CHORALE, Martin Josman conductor. "A Broadway Celebration": music and songs from musical comedy. Heckscher Park, Huntington, L.I., at 8:30. Free.

THE GAZEBO BRASS—Loehmann's Plaza, Lake Grove, near Smithtown, L.I., at 7. Free.

Saturday, August 1

MOSTLY MOZART—See 7/31.

SERIOUS FUN!—See 7/31.

BON JOVI, with Keel. Madison Square Garden at 8. $16.50, $18.50. Also Sun. and Mon.

NAUMBURG ORCHESTRA, Jens Nygaard conductor; cellist Lisa Lancaster, violinist David Kim. Mendelssohn's "Fingal's Cave Overture"; Saint-Saens's Cello Concerto No. 1; Tchaikovsky's *Serenade Melancolique;* Mozart's "Haffner" Symphony. Lincoln Center Damrosch Park at 8. Free.

SUMMERPIER—Tribute to Atlantic Records' Ahmet Ertegun, with Felix Cavaliere, Gene Cornish, and Friends. Pier 16, South Street Seaport Museum, Fulton St. and the East River, at 8. Free.

REBIRTH JAZZ BAND—New Orleans with a bit of r&b. Central Park SummerStage, Naumburg Bandshell, near 72nd St. mid-Park, at 3. Free.

SUMMERGARDEN—See 7/31.

PADDY REYNOLDS/LOUISE O'SHEA—Fiddler and guitarist with songs. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

BROOKLYN PHILHARMONIC—See 7/30 for program. Tonight, Celebrate Brooklyn at Prospect Park Bandshell, PPW and 9th St., at 8. Adults, $1 contribution.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. See 7/31 for program. Tonight, Seaside Park, Ocean Pkwy. at Sea Breeze Ave., Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

ORCHESTRA CEDENO—Salsa and Latin music. Red Hook Park, Bay St., Brooklyn, at 2. Free.

DEBORAH SNOW AND THE ARKANSAS TRAVELERS—Bluegrass. Miller Field, Gateway National Recreation Area, New Dorp Lane, S.I., at 3. Free.

RONNIE AND THE EXCELLENTS/ILAN MAMBER, folksinger-guitarist. Canarsie Pier, Foot of Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free.

DOLPHIN STREET BAND, with Martin Aubert. Gershwin Park, Linden Blvd. and Vermont St., Brooklyn, at 5:30. Free.

CARAMOOR—Marilyn Horne, mezzo-soprano, with pianist Martin Katz. Music of Vivaldi, Beethoven, Schubert, Debussy, Copland. Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. $10, $17.50.

SUMMERFARE—SUNY, at Purchase, N.Y. (914-253-5900). At 11 p.m.: Bassdrumbone: bassist Mark Helias, drummer Gerry Hemingway, trombonist Ray Anderson. Jazz. Free.

JERRY LEE LEWIS/FATS DOMINO—"The Hall-of-Famers." Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7. $20.

ANITA BAKER—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $15, $20.

ORCHESTRA OF ST. LUKE'S, Michael Feldman conductor; cellist Myron Lutzke. Mendelssohn, Haydn, Grieg. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $12.50, $15; lawn, $7.50.

SUMMER OF MUSIC ON THE HUDSON—New York Gilbert and Sullivan Players in a fully staged version of *HMS Pinafore,* Albert Bergeret conductor. At Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Pavilion, $8; lawn, $5, children under 12 $2. Pre-concert entertainment at 7 by the Charles W. Dickerson Field Band; grounds open for picnicking at 6:30.

JOHN DENVER—Waterloo Village, Stanhope, N.J. (201-347-4700), at 8. $30, $35.

NEW DIMENSIONS IN LYRICISM—With violinist Sergiu Schwartz. Music by Mendelssohn, Vivaldi, Mozart. Vanderbilt Museum Courtyard, 180 Little Neck Rd., Centerport, L.I. (516-757-7501), at 8. $15.

AMERICAN CONCERT BAND, Kirby Jolly conductor. Heckscher Park, Huntington, L.I., at 8:30. Free.

Sunday, August 2

SERIOUS FUN!—Vaudeville, juggling, clowning, and comedy by Geoff Hoyle, Frank Olivier (N.Y. debut), Michael Moschen. Alice Tully Hall at 8. $15.

BON JOVI—See 8/1.

HONG KONG CHILDREN'S CHOIR, Dr. Yip Wai-Hong conductor. For the finale, the choir will be joined by 80 Chinese-American children from three New York organizations. Avery Fisher Hall at 7. $8, $10.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor; soprano Alpha Floyd. "Verdi and His World": Overtures and excerpts from the operas; also Strilko's *Verses.* Lincoln Center Damrosch Park at 8. Free.

VIC JURIS, guitarist, with a quartet. Rotunda Arts Festival. Riverside Park at W. 79th St., at 4. Free.

PE DE BOI—Brazilian ensemble, with a samba program. Central Park SummerStage, Naumburg Bandshell, mid-park at 72nd St., at 3. Free.

MUSICA TRADICIONAL 1987—Conjunto Son de la Loma. Tompkins Square Park, E. 7th St. between Aves. A and B., at 2. Free.

BLUE SMOKE, with Bill Turner. Fort Tryon Park at 1. Free.

BRONX ARTS ENSEMBLE, Paul Gallo conductor. "Summer Winds": Mozart's Symphony No. 39 in E flat (first movement), transcribed for winds by Triebensee; new work by John Freeman; excerpts from Rossini's *The Barber of Seville,* transcribed by Sedlak. Rockwood Drive Circle, Van Cortlandt Park, Bronx (Broadway and Mosholu Ave.), at 2. Also in Keating Hall, Fordham, Bronx Rose Hill Campus at Southern Blvd., at 4. Each is free (549-1899).

BARGEMUSIC—See 7/30. Today at 4.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Glendale, Queens, at 3. Free.

JAMES & STONE—Guitarist Douglas James and flutist Susan Stone; music by Doppler, Castelnuovo-Tedesco, others. Wave Hill Armor Hall, Independence Ave. and 252nd St., Bronx (549-3200), at 4. $8.

MUSICA PARA HOT SUNDAYS!—Calalu, 12-piece ensemble, with open jam session (percussion instruments provided); also dance, comedy, and original compositions. Roberto Clemente State Park, Bronx, 2–6. Free.

YOMO TORO Y SU CONJUNTO—Jibaro, Puerto Rican folk music. Prospect Park Bandshell, PPW and 9th St., Brooklyn, at 8. Adults, $1 contribution.

LINDA HICKMAN, flutist. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1611), 1:15 and 2:15. Free with Village tickets; adults, $3; seniors, students, and children 3–18, $1.50.

RAY RIVERA AND HIS COTTON CLUB BAND—Kings Plaza Shopping Center, indoors at the Mall, Flatbush Ave. and Ave. U, Brooklyn, at noon. Free.

CONCRETE APPLE—Music of The Beatles. Asser Levy/Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 2. Free.

CARAMOOR MUSIC FESTIVAL—Christopher Parkening, guitarist. Music by Granados, Falla, Villa-Lobos, Bach, others. Katonah, N.Y. (914-232-5035), Spanish Courtyard at 5:30. $20.

MENUDO—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 3. $16.

NORTH SHORE WOODWIND QUINTET—Outdoors, at Bayard Cutting Arboretum, Montauk Highway, Great River, L.I. (516-224-5420), at 2. Free ($1.50 per adult, parking fee). Take a chair or cushion.

BEACH BOYS—Waterloo Village, Stanhope, N.J. (201-347-4700), at 3. $17 at gate, $12 in advance.

PRIME TIME BAND/ORNETTE COLEMAN—Jazz-fusion. Eisenhower Park, East Meadow, L.I., at 8. Free.

Monday, August 3

MOSTLY MOZART—Tokyo String Quartet, with clarinetist Richard Stoltzman, violist John Graham. Mozart's Viola Quintet, K. 174; Weber's Clarinet Quintet Op. 34; Beethoven's Quartet No. 8. Avery Fisher Hall at 8. $8–$16. Pre-concert recital at 7 by the Tokyo Quartet.

CLASSICAL JAZZ AT LINCOLN CENTER—"Ladies First": tribute to Bessie Smith, Dinah Washington, others; with Betty Carter, Sasha Daltonn, Marian McPartland, Carrie Smith, the Bross Townsend Trio, Janis Siegel. Alice Tully Hall at 8. $20.

BON JOVI—See 8/1.

REBIRTH JAZZ BAND—"Bands on the Run: New Downtown Ensembles." "Here to Stay," music for New Orleans marching brass band. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

WOMEN IN JAZZ DOWNTOWN—Gerri Allen Trio, the pianist and group. 1 Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15 and 1. Free.

MUSICAL THEATER, FROM VIENNA TO BROADWAY—Selections by four singers and a pianist. Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free. Rain date, Wed.

JOHN WONNER, organist. Bach, Langlais, Mendelssohn. St. Paul's, Broadway and Fulton St., at 12:10. Free.

STEVE LOCKWOOD JAZZ TRIO—Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

WALDO PARK BRASS PLAYERS—Battery Park City Promenade, foot of Liberty St., at 7. Free.

SURVIVOR—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $18.

Tuesday, August 4

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; the New York Choral Artists, with Erie Mills, John Aler, David Britton, John Shirley-Quirk. Handel's *Acis and Galatea,* arranged by Mozart. Avery Fisher Hall at 8. $8–$16. Same program 8/5. Pre-concert recital by string players Davis Brooks, Stephanie Fricker, Alvin McCall, at 7.

CLASSICAL JAZZ AT LINCOLN CENTER—"The Music of Thelonious Monk," with Walter Davis Jr., Barry Harris, Carmen McRae, Marcus Roberts and Sphere. Alice Tully Hall at 8. $20.

REBIRTH JAZZ BAND—See 8/3.

WASHINGTON SQUARE MUSIC FESTIVAL—Festival Orchestra, Henry Schuman conductor; hornist Frank Donaruma. Haydn's Symphony No. 83; Stravinsky's "Dumbarton Oaks" Concerto; Mozart's Symphony No. 33 and Horn Concerto No. 2. Washington Square Park, foot of Fifth Ave., at 8. Free.

PAVLINA DOKOVSKA, pianist. Schumann and Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

WOMEN IN JAZZ DOWNTOWN—Rosemary Loar, vocalist. 1 Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15 and 1. Free.

BILL CHARLAP ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

NEW YORK NEOPHONIC ORCHESTRA—Bryant Park, off Sixth Ave., 40th–42nd Sts., at 12:30. Free.

BRUCE McNICHOLS—Dixieland. Grace Plaza, Sixth Ave. and 43rd St., at 12:30. Free.

INIZULU AND HIS AFRICAN DANCERS, SINGERS & DRUMMERS/NEW YORK GRAND OPERA—Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

ENA PARKINS AND CHRIS COCHRANE, new music for harp and guitar/**SHELLEY HIRSCH AND DAVID WEINSTEIN,** theater music. World Trade Center Plaza at 12:15. Free.

ANDREW BOLOTOWSKY/LAUREL MAURER—Music for flute and piccolo. Stuyvesant Park, off Second Ave. and 15th–17th Sts., at 12:15. Free.

BILL WARFIELD—Big-band music. City Hall steps at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Patricia Handy conducts an open reading of Verdi's *Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $6.

CRYSTAL IMAGE BAND—Bensonhurst Park, Cropsey Ave. near Bay Pkwy., Brooklyn, at 7:30. Free.

AMERICA/THREE DOG NIGHT—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $17.

THOMPSON TWINS—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $18.50.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 7/28, no performance. 7/29, 31, 8/1 at 8; 8/2 at 7: Sondheim's *Sweeney Todd, the Demon Barber of Fleet Street* (in English), Paul Gemignani conducting; Castle, Munro, Austin, Nolen, Groenendaal, Robert Johanson (debut). 7/30 at 8, 8/1 at 2, 8/2 at 1: *Sweeney Todd;* Mitzman, Susan Powell (debut), Almy, Wexler, Groenendaal, Johanson.

Other

ARIADNE AUF NAXOS, by Strauss, Gerald A. Brown musical director. Semi-staged concert version, by Portable Opera Players. Trinity School Auditorium, Columbus Ave. and 91st St. 7/31 at 8. $6.

SUMMERFARE—Mozart's *Don Giovanni,* directed by Peter Sellars; 7/29, 31 at 8; 8/2 at 2:30. $30, $35. SUNY at Purchase, N.Y. (914-253-5900).

IL CORSARO, by Verdi. New York Grand Opera, conducted by Vincent La Selva. Naumburg Bandshell, Central Park, at 72nd St. 7/30 at 7:30. Free.

LA ZARZUELA, an anthology of Spanish operetta selections. Repertorio Espanol, 138 E. 27th St. (889-2850). 8/2, 16 at 3; 8/8 at 8. $16.

STEFAN ZUCKER, tenor, with soprano Rosina Wolf, pianist Kenneth Rapp. Operatic recital; works by Bellini and Rubini. Merkin Concert Hall, 7/29 at 8. $12, with a wine reception to follow.

OPERA IN CONCERT—TOMI, at Park Royal Theater, 23 W. 73rd St. (787-3980). 7/31 at 8. $6.

DANCE

BRYAN HAYES & DANCERS—*Songs From the Underworld,* music by Purcell, Hindemith, Weill, Frith. RAPP Arts Center, 220 E. 4th St. (228-4655). 7/31–8/3 at 8. $7.

CENTRAL PARK'S SUMMERSTAGE—**Nicky Paraiso & Mary Shultz,** collaborative duo. **Pooh Kaye,** post-modern dancer. **Rachel Rosenthal,** performance artist. Naumburg Bandshell, mid-Park near 72nd St. 7/31 at 8. Free.

D.J. McDONALD AND DANCERS—*Moods of Love.* Bryant Park, off Sixth Ave. and 40th–42nd Sts. 7/30 at 12:30. Free.

DANIEL STEIN—Theater and movement artist from Paris, in *Inclined to Agree*—mime, movement, objects, and masks. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 7/30–8/1, 8/6–8 at 8. $8.

GABRIELLE LANSNER—Premieres of *Strange Quiet* and *Sweet Dreams; Black and White in Color.* P.S. 122, 150 First Ave. at 9th St. (477-5288). 7/31, 8/1, 2 at 9. $8.

HARBOR DANCES—See Other Events, page 82.

ROTUNDA ARTS FESTIVAL—**Sinister Slapstick,** a new company, with choreography by Keely Garfield and others; 7/29, 30 at 7. **Edith Stephen Dance Innovation,** with multimedia theater; 7/31, 8/1, 2 at 7. Riverside Park Rotunda at W. 79th St. Free.

SUMMER DANCE CURRENTS—**Eleo Pomare Dance Co.,** 7/28 at 6:30. **Nuevo Latino Dance,** with Eva Gasteazoro and Merian Soto, 8/4 at 6:30. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx. Free.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRANDE ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

IL CORTILE—125 Mulberry St., bet. Hester and Canal Sts. (226-6060). Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St. (608-3980). Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Sat. to midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway (219-0157). Dress opt. Nouvelle. Spcls: salmon (tuna or swordfish) steak grilled in woodsmoke, scallops of veal with shiitake mushrooms and noodles, pan-roasted loin of lamb. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. S Mon.–Sat. 11–2:30. Private parties for 15–30. Ent. Closed Sun. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor café. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: terrine of turbot with fresh water prawns, bourbon-glazed salmon fillet, tournedos of beef with tarragon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. **AE, CB, DC, MC, V:**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11. Private party rooms for 8–200. Closed Sat. and Sun. through July-Aug. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Casual. American. Spcls: artichoke bottoms in vine leaves with red pepper and olive sauce, Caesar salad with grilled porcini mushrooms, roast goose fish and deep-fried cabbage. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, mellow cream chicken, frontier dal. Res. nec. Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive Wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts. (980-3985). Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M).** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed through 8/2. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. and 7/27–8/23. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave. (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Closed Sun. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. and 8/7–9/9. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Dress opt. Northern Italian. Spcls: involtini alla siciliana, seno di vergine, tonno agrodolce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11. Closed Sat. and Sun. through July and Aug. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 7/31–9/8. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, medallions of venison. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NEMO'S—1 E. 48th St. (755-4990). Casual. Seafood. Spcls: broiled seafood combination, veal magenta, grilled Texas jumbo shrimp with mustard tarragon sauce. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 5–10. Piano bar from 5–8. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PECCAVI—251 E. 52nd St. (753-6387). Casual. American. Spcls: grilled fish, yellow tomato gazpacho. Open Mon.–Fri. noon–10:30, Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L daily noon–3. D daily 5:30–11. Private parties for 20–150. Pre-theatre D 5:30–7. **(M)** **AE, CB, DC, MC, V.**

RIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req. French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

BRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

LGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

MERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

U TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

CKSTAGE—318 W. 45th St. (489-6100). Casual. Continental. Spcls: roulade of chicken filled with scallops in a Dijon mustard sauce, poached Coho salmon with caviar garnish, grilled chicken with mushrooms and scallions. Res. sug. L Mon.–Sat. noon–2:30. Br Sun. noon–4. D nightly 5–1 a.m. Parties for 15–80. Ent. Closed through 8/22. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA SCALA—60 W. 55th St. (245-1575). Casual. Italian. Spcls: veal alla Scala, osso buco, gnocchi, red snapper marechiara. Res. sug. Open Mon.–Fri. noon –11, Sat.4:30–11:30. Private parties for 25–35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Fri. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun.and 8/21–9/8. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

RESTAURANT RAPHAEL—33 W. 54th St. (582-8993). Dress opt. Nouvelle. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.–Fri. noon–2. D Mon.–Fri. 6–9:30. Closed Sat.–Sun. **(E)** **AE, DC.**

ROSA'S PLACE—303 W. 48th St. (245-9223; 586-4853). Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168). Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tue.–Sun. noon–3. D Tue.–Sun. 5:30–midnight. Ent. Tue.–Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udonsuki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. and 8/1–9/8. **(E)** **AE, DC, MC.**

CLUB A—333 E. 60th St. (308-2333). Formal. Italian. Spcls: linguini al frutti di mare, cappelli d'angelo primavera. Res. nec. D only Tue.–Sun. 9:30–4 a.m. Music for dancing from 9. Closed Mon. **AE, DC.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M) AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E) AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E) AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M) AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M) AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E) AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M) AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M) AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M) AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E) AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M) AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M) AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E) AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E) AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M) AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M) AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I) AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts. (517-4448). Dress opt. Nouvelle Italian. Spcls: scaloppina tartufata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. from 8. Closed Sun. **(E) AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M) AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M) AE, DC, MC, V.**

CAFE CHARDONNAY—414 E. 73rd St. (772-9191). Casual. American. Spcls: New England lobster in lemon, ginger butter with wild mushrooms, hot tuna niçoise, radiatore pasta with plum tomato sauce and three mushrooms. Res. sug. D daily 6–11:30. Br Sun. noon–3. Private parties for 20. **(M) AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M) AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M) AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M) AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M) AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M) AE, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed through 7/28. **(E) AE, CB, DC.**

LE REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes amères. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Through 8/8: Freddy Street plays guitar at 8. Private parties. **(M) No credit cards.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M) AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed through July and Aug. **(E)** **AE, DC.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

QUATRO GATTI—205 E. 81st St. (570-1073). Casual. Northern Italian. Spcls: rigatoni alla vodka, red snapper marechiaro, veal chop with porcini mushroom. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M)** **AE, DC.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–10:30. **(I)** **AE, MC, V.**

UBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St. (787-5990). Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. D daily 5–11. Br Sun. noon–4. S from 11. Pianist Tue.–Sun. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.Pianist nightly. Private parties. Closed Sun. for July and Aug. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna and swordfish. Res. sug. Open Tue.–Sun. for B, L, tea, and D from 8 a.m.–11:30. Closed Mon. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). Open daily. **(M)** **AE, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.– Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American - Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851; -339-9288). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

FESTIVALS IN A VARIETY OF CULTURAL MOODS—It's **Jamaica Independence Week** in New York, too, with events beginning 8/2 in Lincoln Center's Damrosch Park, noon–3. The Hatfield Folk and Cultural Group will offer songs and dances, and there'll be a limbo expert on hand to give pointers in the intricate moves. Jamaican designer Ivy Ralph plans a fashion show, and reggae artist A.J. Brown will also be onstage. 8/3–11, 10 a.m.–4, there'll be an exhibit of work by Jamaican artists Kapo, Karl Parboosingh, Edna Manley, Albert Huie, and others; it's at Tweed Gallery, 52 Chambers St., City Hall Park. 8/2 at 7:30, you can see Miss Jamaica Metro New York win her crown, and listen to the sounds of Third World and Hugh Hendricks and the Buccaneers; at the Red Parrot, 617 W. 57th St. ($15 admission to this party evening). More reggae music and dancing at City Hall Plaza, 8/3, 11:45 a.m.–12:30, and at the U.N. General Assembly lobby, 8/4 at 12:30 . . . **Harlem Week** festivities actually cover almost two full weeks, and things get under way 8/4 at 1, at the Studio Museum in Harlem, 144 W. 125th St. (864-4500), when poet Olga Lawrence will read from the works of Langston Hughes. Free with museum admission, but reservations are required. Next come the Golden Hoops basketball games, openers 8/4, playoffs 8/5, both at 4 at Columbia's Dodge Gymnasium, Broadway and 120th St. (championships 8/7). Also 8/5: "90 Years of Progress," an economic development conference and business exposition, at the Adam Clayton Powell Jr. State Office Building, 163 W. 125th St., 8:30 a.m.–4 p.m. More on Harlem Week next issue . . . The **New York Renaissance Festival** opens for its season of weekends 8/1 and 2 through 9/20, as usual up in Tuxedo, N.Y., at Sterling Forest. There'll be a city preview of this medieval fun-fest 7/29 in Bryant Park, off Sixth Ave. and 40th–42nd Sts., 10 a.m.–1:30. You can see Robin Hood in a daring rescue, listen to madrigal singers, watch jousting (at 12:30) and a living chess game (at 10:30). All of this and more, of course, goes on every weekend up in Tuxedo, with magic and mime, falconers and maypole dancers. 11 a.m.–6 p.m.; admission $10, children 6–12 $4 . . . A **Greek Festival of Festivals** that includes music and food, dance and magic, goes on daily through 8/23, 4–11 p.m., at the Queens Botanical Gardens, 4350 Main St. in Flushing. $5, seniors and students $2.50, children under 12 free.

READING WRITERS' WORDS—Endicott Booksellers, 450 Columbus Ave., 80th–81st Sts., will play host to **Joyce Carol Oates** 8/4 at 8, as she reads from her new novel, *You Must Remember This* (787-6300) . . . This magazine's **John Simon** will read from his favorite writers 7/30 at 5:30 at St. Bartholomew's Church, Park Ave. at 51st St. Among his choices: Robert Graves, John Crowe Ransom, E.E. Cummings, Tennessee Williams, and Louis MacNeice. The reading is part of Stan Tannen's Free Theatre Productions series . . . At 7:30 the same evening, at another church, you can hear the **Shaw Project** folks read the 1905 comedy *Major Barbara*; also a free performance (donations accepted), at the Park Avenue Christian Church, 85th St. (496-8297).

PERFORMANCES TO NOTE—8/4 is the opening day of the annual **Lincoln Center Out-of-Doors** festival, which continues through the month. The fun starts at 11 a.m. with a bunch of mini-events that include a 50-foot dancing dragon and the Heavenly Hummingbirds Brass Gospel Choir; at noon, the official ceremonies with a balloon launch, followed with performances by 50 children from Jacques d'Amboise's National Dance Institute and by Dance Ellington, with Mercedes Ellington and Harold Nicholas. The NDI youngsters will return to Damrosch Park at 7:30. More on this festival next issue . . . Folksinger **Lydia Adams** will sing at the family campfire, 7/29, at 8 p.m., out at Clay Pit Ponds State Park Preserve, S.I. (718-967-1976) . . . Also on S.I., Snug Harbor Cultural Center, 1000 Richmond Terrace, hosts a weekend of entertainment: 8/1, in Veterans Memorial Hall at both 8 and 10, the **First Stand-Up Comedy Laff-Off,** with five new comedians: Jack Swersie, Steve Hayes, Ron Darian, Brett Butler, and a mystery performer who may be the funniest of all; $9. On Sun., **Harbor Dances,** beginning at 2, is a full day of contemporary dance and performance all over the grounds. Admission's free, and you'll be guided from one site to the next; the performers include Andrew Jannetti, Crowsfeet Dance Collective, and Ralph Lemon . . . 7/31 is the first of five **Comedy Fridays,** each noon at the Austin J. Tobin Plaza, World Trade Center. The laugh-getters will come from the top comedy clubs about town, beginning with Caroline's at the Seaport. Free, of course, with rain dates on Mon. . . . Film maven **Richard Brown's "Private Screenings"** series, 8/3–7 at the John Drew Theater in East Hampton, will treat its subscription audience to five evenings of sneak previews of major movies (the Paul Newman–directed *Glass Menagerie,* for one), guest appearances and interview-conversations with James Earl Jones, Richard Dreyfuss, Robert Duvall, and others. $85 the series (516-324-4050).

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Through Labor Day: Sky Show, "The Seven Wonders of the Universe, " narrated by Burt Lancaster; Mon.–Fri. 1:30, 3:30; Sat. and Sun. 1, 2, 3, 4. $3.75; children 2–12, $2.

TOURS

WALKS WITH MICHAEL LEVIN—8/1, "Village Lit. 101, a short course on the Village scene." 8/2, "On the Waterfront," the Village shoreline. Each, 11 a.m.–12:30; $7. Phone for meeting place: 924-7187.

NEW YORK WALK-ABOUT—8/2 at 2, meet on N.W. corner of York Ave. and 61st St., for "From Better to Best," a walk in the Sutton/Beekman Place and Turtle Bay areas. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. Both these, 8/2: 11 a.m.–3, inside AT&T and a midtown walk; $10. 11 a.m.–3, Park Slope in Brooklyn; $10.

PROSPECT PARK ENVIRONMENTAL CENTER TOUR—"Inside the Brooklyn Bridge": a walk on, under, and over the bridge with industrial archaeologist Phil Bayer. 8/1 at 1: meet at Fulton Ferry Landing. $4, seniors and children 6–12 $2 (718-788-8500).

CENTRAL PARK—8/2 at 10 a.m., meet at Belvedere Castle, south of the Great Lawn, 79th St., for "Flights of Fancy," all about butterflies and dragonflies. Free.

HUNGRY PEDALERS—Gourmet Bicycle Tour, 8/2 at 8:45 a.m. (rain date 8/9): "Harlem Sights and Soul," to see architectural and historical landmarks, with a snack at Wilson's Bakery and a soul-food lunch (you buy your own food). Fee: $12, or $20 for two. Meet at the Maine Monument, NE corner of Columbus Circle, 59th St. and CPW (595-5542 or 222-2243).

CONEY ISLAND BEACH HUNT—A walk along the Boardwalk with a view to exploring the shore life. Meet Urban Park Ranger Fay Purpura at the Boardwalk and W. 8th St., 8/2 at 7 a.m., 8/8 at 1, 8/16 at 8:30 a.m., 8/23 at 2, 8/30 at 7 a.m., 9/6 at 9 a.m. Free.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 8/1, Cunningham Park.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 7/29 at 5:30, meet outside IRT No. 6 local stop, Spring St. at Lafayette St., for a walk in Little Italy and east SoHo; $1 (718-788-1245, nights before 9). 8/1 at 1, meet at Bronx Museum of the Arts, 851 Grand Concourse at 161st St., on a walk in the north Bronx, including Little Italy; $1 (597-1220, nights to 10).

SPORTS

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-8499). 8/3–8/5 at 7:35: vs. Philadelphia. $6, $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 7/28, 7/30 at 7:30, and 7/29 at 1: vs. Kansas City; 7/31 at 7:30, 8/1 at 2:20, and 8/2 at 1:30: vs. Detroit. $8.50, $10.

STEPS—**Summer Siesta Fun Run and Pee-wee Run:** 8/1 at 9:30 a.m.: Over 500 runners of all ages and paces are expected to compete in this 4-mile event through Central Park, sponsored by the New York Road Runners Club (860-4455). $7; nonmembers, $10; also, at 9 a.m.: Children ages 2–6 can compete in a ¼-mile event, $1; both races begin and end at 90th St. and Fifth Ave.

HORSE RACING—Belmont for the summer meeting, through 8/3 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 8/1, Sword Dancer Handicap; 8/2, Evan Shipman (NYB). Races will be at Saratoga for the rest of August.

CHILDREN

RAPUNZEL—The classic fairytale performed by the Penny Bridge Players. 7/28–30 and 8/4–6 at 10:30 a.m. and 1:30; also, 7/31 at 10:30 a.m. and 8/3 at 1:30. The Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Hts. (718-855-6346). $4 (reserve).

PUPPET SHOW—A performance by the Big Apple Puppets. 8/4 at 1. Carroll Park, Carroll St. between Court and Smith Sts., Brooklyn (718-783-3077). Free.

HARP MUSIC—Join David Gilden as he explores the harp of West Africa. 7/30 at 1. Coffey Park, the play area, at Columbia and Bay Sts., Brooklyn (718-783-3077). Free.

ANDROCLES AND THE LION—See this fable performed by the National Shakespeare Theatre. 7/30 at 10:30 a.m. Seuffert Bandshell, Forest Park Music Grove, Woodhaven Blvd. and Myrtle Ave., Woodhaven, Queens (718-291-1100). Free.

JAZZ BAND—Listen to the Rebirth Jazz Band play music with a youthful twist. 8/2 at 3. Prospect Park Picnic House, Third St. and Prospect Park West, Brooklyn (718-965-8961). Free.

HANNABELLE, THE LADY CLOWN—See Hannabelle unleash her "ladylike" tomfoolery on the crowd. 7/28 at 1 (raindate, 7/29). Battery Park, Eagle Monument, Battery Pl. and State St. (977-8240). Free.

ZOMAR THE GREAT!—See the man who defies gravity by balancing lawn mowers and ladders on his chin. 7/28 at 1 (raindate, 7/29). Bronxdale Community Center, 1818 Watson Ave., Bronx (977-8240). Free.

SMILEY THE CLOWN—See the clown who makes people "smile for miles." 7/30 at 1 (raindate, 7/31). 41st Street Community Center, 426 Beach 40th St., Far Rockaway, Queens (212-977-8240). Free.

RUSSEL THE CLOWN—Laugh at the clown whose "heart is as big as his 21½-inch shoes." 7/30 at 1. Parkside Community Center, 2968 Bronx Park East, Bronx (977-8240). Free.

THE PHANTOM SWORD'S REVENGE—A swashbuckling adventure presented by the Brooklyn Playworks at various Brooklyn sites. 7/28 at 2, Carroll Park, Carroll Gardens; 7/29 at 6, Starrett City Shopping Center; (718-499-2293). Free.

MUSICAL TWIN BILL—See *How to Eat Like a Child,* a dance musical, and *The Orange People,* a musical dealing with prejudice, presented by Tada! 7/27, and 7/31 at 11 a.m. and 1:30; 8/1 and 8/2 at 1:30 and 3:30. Also, 7/27 at 7:30. Actors Outlet Theatre, 120 W. 28th St. (627-1732). $5; adults, $5.50.

VAUDEVILLE FOR CHILDREN—Stories, puppets, magic, games, and songs presented by puppets and members of the Unexpected Company. 7/28–8/7, Tue.–Fri. at 2. Nat Horne Theatre, 440 W. 42nd St., between 9th and 10th Aves. (787-6715). $3; adults, $4 (reserve).

CLASSIC STORIES—*Little Red Riding Hood* at 10:30 a.m., Tue.–Thu., through 7/30; *Aesop and His Fables* at 1, Tue.–Thu., through 8/13; *Frankenstien* at 10:30 a.m., Tue.–Thu., 8/4–13. Off Center Theatre, 436 W. 18th St. (929-8299). $3.75 . . . Also, every Fri., 7/31–8/14 at 10:30 a.m.: *Three Little Pigs* at Clement Moore Park, 22nd St. and 10th Ave., Manhattan. Free.

CHILDREN'S MUSICALS—*The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). $3

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). 7/29 at 1: "Chanteys and Forebitters"—Captain David Berson will sing authentic songs of the sea; 8/1 at 10:30 a.m.: "Children's Workshop"—Make your own whale hat, create a mural, and learn a sea chantey at the Children's Center, 165 John St.; 8/1, noon–5: "Bowlines and Bends"—Jim Lorier will demonstate knots which were part of a sailor's life; programs free with admission and most are located aboard Peking, Pier 16. Through July: "Boys at Sea—Life Aboard the Schoolship St. Mary's." Children can climb into a hammock, taste hard tack, learn ropework skills, and talk to a 19th-century first mate. Hours: 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen Statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 8/1 at 11 a.m.: *The Princess and the Pea,* by Lou Ann Toth and *The Dancing Granny* by Jeslyn Wheeless. Free . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 8/1 at 1: "Castle Capers—Knightware"—Ages 5–11 can make a helmet and decorate a shield with the Royal Armodere. Free (reserve) . . . **The Dairy:** 64th St., Mid-Park (397-3156). 8/1 at 2 and 3: "Music, Melodies, and More"—Sing along with a guitar and banjo. Free.

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). 8/1, 8/8 at 10 a.m.: "Parent-Tot Nature Program"—Parents and children can join naturalist Gert Coleman for outdoor walks, storytelling, and crafts. Free; 8/2 at 3: "Nature Puppet Show"—See *Jake the Great,* a puppet show with an environmental message at the Park Preserve Headquarters. Free; "Vacation Nature Programs"—Children can discover the fascinating world of nature in a series of programs. Free (call for days, times, and reservations).

PECIAL EXHIBITS—New York Botanical Garden, Bronx, through 9/13: "Waves III: Healing, Belief, and Celebration"—Display of plant specimens, herbs, Hispanic *botanica;* also a Chinese altar, and a home Catholic altar; all related to the customs of the Lower East Side and its Chinese, Hispanic, Jewish, and black communities, and all collected by young people ages 10–17, students in Youth From Arts program. . . **Jewish Museum,** through 8/31: "In the Picture": Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Hours: Sun. 11 a.m.–6, Mon., Wed., and Thu. noon–5, and Tue. noon–8. Museum is open free Tue. evenings 5–8. 1109 Fifth Ave. (860-1888). Adults $4; children and seniors $2. . . **Museum of the City of New York,** through 9/6: "A Child's View: New York City Through Children's Eyes," an exhibitition of artwork by local children, grades 4–6, including photography, oil painting, water colors, and crayon drawings. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Fifth Ave. and 103rd St. (543-1672). Free.

FOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Special summer family activity program: Tue.–Fri. at 11 a.m.: Gallery Talk/Sketching; at 1:15 each day, enjoy a film. Program continues through 8/14 and needs no advance registration. Meet at the Uris Center. Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 8/1–8/2 at 1:30 and 3: "At Your Fingertips"—Create your own finger puppets and see yourself perform on a mirrored stage. Exhibits: "Nature Area"—Collection of small animals to observe. "Pageant of Puppets,"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn how to use finger puppets, rod puppets, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

STUDIO MUSEUM OF HARLEM—144 W. 125th (864-4500). 7/29 and 31 at 10 a.m. and 1 each day: "Children's Film Series"—The joys and problems of growing up are the subjects of films about young people in Africa, the Caribbean, and the U.S. See a different film each day. $1 (reserve).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special Summer Club Adventures: "Press Club"—Children can write stories, make puzzles, and draw cartoons for the Museum's newpaper. 7/29–7/31, 10 a.m.–noon . . . "Theatre Club"—Perform in an original production written by kids. 7/29–31 at 10 a.m.–noon; performances 8/1, 2 at 2. Must register in advance, $5. Recommended for ages 8 and up. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how our bodies work. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 7/28 at 10:30 a.m. and 1:30: "Out of Sight"—Create a miniature environment of your favorite place. 50 cents. Hours: Tue., Thu., Fri. 10–5; Wed. 10–8; Sat., Sun. noon–5:30.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). July theme: "Art in Its Place," an exploration of current sculpture and photographic exhibitions. Every Wed.–Fri. through 8/7 at 10:30 a.m. and 1: "Museum Matinees," an adventure in art and film for ages 6–12 . . . Every Sat. and Sun. at 2: "What's Up?" a free drop in art workshop for children 6–12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games, for children ages 4 and older. Both programs free with museum admission. Hours: Mon., Wed., Thu., and Fri., 10 a.m.–5, Sat. 11 a.m.–6, Sun. 1–6. Adults, $2; children under 12, free.

RICHMONDTOWN RESTORATION—441 Clarke Ave., Staten Island (718-351-1617). "Little Folks Programs," for ages 4–12 every Thu. afternoon through 9/3. 7/30 at 2: "Soap Bubbles and Marble." All programs free with admission. $1.50; adults, $3.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., St. George, S.I. (718-727-1135). Special children's program every Sat. during the month of August with the theme, "A Celebration of Insects." 8/1, 10 a.m.–11:30 a.m.: "A Rare and Gentle Thing," a workshop that teaches children how to make a beautiful butterfly (reserve). $2.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 7/31, 7–9: "Friday Night Free Fun"—At 7:30: Enjoy the female percussion/dance ensemble, *Retumba Con Pie.* Free (reserve). 8/2, 2–4: "Big Top Puppets"—Bid farewell to the Big Top Puppets exhibit with and afternoon of puppet projects, theatrical performances, and a rousing parade. "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. In the Main Gallery: "Building Buildings." Downstairs Gallery: "Big Top Puppets." Summer hours: Tue.–Fri. 1–4, Sat.–Sun. 11 a.m.–5. $2.

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 7/29: Norman Pors Trio. 7/30: Ross Patterson Trio. 7/31, 8/1: Bill Saxton Trio. 8/2: Bob Lenox Trio. 8/3: Jon Meyers Trio. 8/4: Billy Stein Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 7/29: Jefferson Sleeves; Detour. 7/30: Fathoms; Doctors. 7/31: Thirteenth Tribe; Dreamatix. 8/1: Crows; Paul Clements. 8/2: Je Rocisano. 8/3: Gennaro; Frozen Concentrate. 8/4: Big Bang; Comedy Night with Jedda Jones. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/2: Paquito d'Rivera and his Band; Cabo Frio, Tue.–Sun. at 9 and 11:30. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/1: Pianist Hilton Ruiz with Ray Drummond on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 7/28–8/2: The Henry Treadgill Sextet. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/30: Comedy with emcee Mark Ingam; Vince Gerardi, Judy Gold, Mike Wolff, Lee Frank, David La Barca. 8/1: Paddy Reynolds with Louise O'Shea. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 7/29: Scott Cossu Trio. 7/30–8/2: Joe Roccisano Big Band. 8/4–5: Brubeck-LaVerne Trio. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St. (925-7414). 1940s-style antiques store and restaurant. 7/30 at 9: Musical revue, *Once Upon A Radio* starring Amy Appleby, Keith Brazil, Lana Forrester, Glenn Taranto, and Bob Wilson. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/29, 30: Keith McDonald. 7/31: Larry Vukovitch. **Upstairs:** 7/31: Wendy Wonder at 8, Carolyn Sloan and Tyrone Davis at 10, and the Tommy Koenig Comedy Show at midnight. 8/1 at 8: Jeannie Bryson, followed by Cabaret at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 7/29–8/1: Singer Carla White with pianist Peter Madsen and Ed Howard on bass. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer Stan Edwards with John Donnely on bass and pianist Larry Intorella. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). Music Wed.–Thu. from 8, Fri.–Sat. from 9, Mon.–Tue. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 7/29: Modern Method; "Mint" Stephen. 7/30: Gary Coe; the Pack. 7/31: The Staff; Roger Wilco & Out. 8/1: Troy and the Tornadoes; Roger Wilco & Out. 8/2: Last Generation; Yelling Beat. 8/3: Midnight Jam with David Leonard. 8/4: No Rhymes; Chateau Lagoon. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 8/1: Pianist Bill Mays with John Goldsby on bass. 8/4–8: Pianist Ben Aronov and Chip Jackson on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 8/1: *The Swinging Years of Benny Goodman's Big Bands*, with conductor Walt Levinsky and the Great American Swing Band. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Daniel Nye. Rudy Roberson takes over on Sun. from 6, and Lee Glantz on Mon. from 7. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 7/29: Cha Cha Fernandez and the Slumlords; Strafe; The Crunge. 7/30: Please; Midnight Jam with Nerve Damage. 8/4: Vee; Traci Blue; Everybody's Everything. 8/6: Lucille; Jam with Nerve Damage. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 7/29: The David Keyes Band. 7/30: George Worthmore & the Divebombers. 7/31: The Robert Ross Band. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Jaqui Knight and Billy Kaye. Mon.: Howie Wyeth barrelhouse piano. Tue.: Jazz-singer Martha Sherrill. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 7/29: Nina Hagen. 7/31: Bonnie Raitt. 8/1: Marshall Crenshaw. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 8/2: Henry Butler with Alvin Batiste, Ron Carter, and Joe Chambers. 8/4–9: Richard Davis and Friends with Sir Roland Hanna, Ricky Ford, Frederick Waits, Cecil Bridgewater. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/29: Michael Scott. 7/30–8/1: Harold Melvin and the Blue Notes. 8/4, 5: Patricia Norell. Tue. and Thu. 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 7/31, 8/1: Buster Poindexter & the Banshees of Blue. 8/2: Luncky 7/Nine Below Zero; Antionettes. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 7/31 from 10–4 a.m.: Dance to the Caribbean Explosion. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/2: The Mulgrew Miller Quintet. 8/4–9: Joe Henderson. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 7/30–8/2: Houston Person and Etta Jones. 8/3: Comedy Out of Control with Steve Solis, Jedda Jones. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 8/1: Pianist John Bunch with Joe Beck on guitar and Michael Moore on bass. 8/3–8: Pianist John Bunch with Ruby Braff on coronet and Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. 7/29: The Searchers; Combo Limbo. 7/30, 31, 8/1: The Radiators. 8/2: Yellow Man. 8/3: James Brown. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. 7/29, 30: Nancy Liker. 7/31: Tommie Joe White and Luce Amen. 8/1: Nancy Liker and Kathy Lord. 8/3, 4: Tommie Joe White. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 7/26: Steve Mittleman. Shows at 9, plus Fri.–Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

COMEDY U. GRAND—55 Grand St. (431-4022). Featuring the finest New York comedy acts. Wed.: Audition night. Thu.: All-female comediennes. Fri.: Marathon night. Sat.: "Best of Comedy U," featuring Brett Butler, Larry David, Bill Rutkoski, and Lance Crowther. Sun.: "Comedy Jam." Shows at 9, with an extra show Sat. at 11:30. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/2: Joe Vega, Mike Saccone, Steve White, Al Romero, Danny Curtis, and Hiram Kasten. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thu. 8–4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 7/29: Magician Imam and comedian Terry Day. 7/30: Magician Torkova and Terry Day. 7/31: Magician Slydini and comedian David Charnee. 8/1: Magician Imam and David Charnee. 8/4: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. 7/29, 30: Norm Perkins. Through 8/2: Alan Havey, Adam Leslie, Dan Rosen. 8/4–9: Rich Ceisler, Patty Rosborough, Robert Newton. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Dinner and dancing to the Alex Donner Orchestra Tue.–Sat. from 8–3 a.m. Singer Millie Kaiserman joins the band on Tue. and Thu. **AE, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/5: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St. (420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 8/2: Don Glasser Orchestra alternate with Ramon Argueso Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 7/29, 30: Youssou N'Dour. 7/31: Gamma Express. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Joan Cushing and alter-ego, Mrs. Foggybottom, in *Lady Sings The News.* Through 9/1, Tue.–Sat. at 9: Jim Morris as President Reagan, *An Evening with the President.* Every Thu.–Sat. at 11: Singer Michael Garin. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. *Bittersuite - songs of experience,* a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. Comedy Sat. at 10, midnight. **No credit cards.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** Every Wed.–Sat. at 9: *The World of Wallowitch,* musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. **AE.**

BIS—151 E. 50th St. (753-3429). Exotic room (upstairs at Café Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10. **AE, CB, DC.**

AN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/29: Richard Blanksten. 7/30: Claiborne Cary with Buddy Barnes on piano. 7/31: Bob Stewart with David Leonhart on piano and Michael Formanek on bass. 8/1: Singer Barbara Lea. 8/3: Pianist Arthur Siegel. 8/4: Singer Jessica Wicken with Wes McAfee on piano. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

ALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *The Best of Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Gerard Alessandrini, Philip Fortenberry, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

ANACHE—149 E. 57th St. (935-0244). 7/30: Barbara Macarthur. 8/3: Joan Baker. 8/4: Rochelle Pachtman. **AE, MC, V.**

OP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Julee Cruise, B.J. Jefferson, Adriane Lenox, Debbie Lyons, Jesse Richards, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE, MC, V.**

ROCADERO—91 Charles St., at Bleecker St. (242-0636). 7/31 at 8: Judy Cianno. **AE, CB, DC, MC, V.**

HOTEL ROOMS

BARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Pianist Dale Elliot, nightly 5–11, except Sun. and Mon. **AE, CB, DC, MC, V.**

CARLYLE—*Madison Ave.* and 76th St. (744-1600). **Bemelmans Bar:** Pianist Dick Wellstood, Mon.–Fri. 9:30–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

GRAND HYATT—42nd St. at Park Ave. (883-1234). **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.–Sat. 5–8; followed by Paul Roth, Tue.–Sat. 8–11:30 a.m.; and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. and Sixth Ave. (586-7000). **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat.–Sun. by James Jordan. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thu. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. Mon.: Solid Gold, Wed.: Surf City. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—*Broadway* and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Tue.–Sat. from 9–2 a.m. Through 8/22: Linda Lee Hopkins and her Band. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Entertainment on Wed.–Fri. from 7:30–1 a.m., Sat. from 8:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siegel Tue.–Thu. 5–9, Fri.-Sat. 6–10; Tina DeVaron takes over Tue.–Thu. 9–1 a.m., Fri.–Sat. 10–2 a.m. Diana Rogers plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Singer-pianist Kathi Tarrant, Tue.–Sat. from 5:30–9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.–Mon. 5:30–9:30, followed by Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 7/30 at 8:30: Ms. Susan Borofsky presents An Evening with "Beatrice" The Mezzanine Soprano. 7/30, 31 at 11: The musical and comedy trio Gotham in *Canned Nuts.* **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Gianni Monti, Mon.–Sat. 10–2 a.m. AE, MC, V.

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

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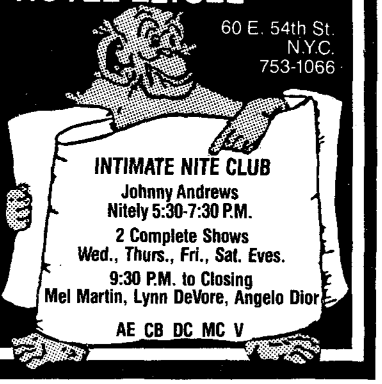
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RADIO
HIGHLIGHTS

Wed., July 29

3:00/WNCN—Haydn: Cto. for Oboe in C; **Bach:** Brandenburg Cto. No. 6 in B-Flat.

WNYC—Tippett: *A Child of Our Time.*

4:00/WQXR-AM/FM—Chopin: *Etudes,* Op. 10: Nos. 7–12; **Vivaldi:** Bassoon Cto. in a.

5:00/WNCN—Albinoni: Cto. in C, Op. 10, No. 3.

6:00/WNCN—Telemann: Trio Sonata in c; **Britten:** *An American Overture,* Op. 27.

7:03/WQXR-AM/FM—Brahms: Trio in E-Flat for Piano, Violin, and Horn.

8:00/WNCN—"Caramoor Festival."

WNYC—The Czech Philharmonic. Wolfgang Sawallisch, conductor. **Smetana:** *Ma Vlast.*

8:05/WQXR-AM/FM—Rossini: *Cenerentola:* Ov.; **Busoni:** *Turandot:* Suite.

9:00/WNCN—Vivaldi: *La Stravaganza:* Cto. for Violin in c, Op. 4, No. 10; **Sibelius:** *Pelléas et Mélisande.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., July 30

3:00/WNCN—Salieri: Sym. in D, "Veneziana"; **Barber:** Adagio for Strings, Op. 11.

WNYC—Yardumian: Violin Cto.; **Vitali:** Chaconne.

4:00/WQXR-AM/FM—Ravel: *La Valse;* **Mozart:** Qt. in A for Flute and Strings.

5:00/WNCN—Bruckner: Ov. in g; **Bach:** French Suite No. 6 in A.

6:00/WNCN—Bruch: Fantasy for 2 Pianos.

7:03/WQXR-AM/FM—Gershwin: Piano Cto. in F.

8:00/WNCN—Prokofiev: Cto. for Violin No. 1 in D, Op. 19; **Haydn:** Piano Trio in D, Op. 19.

WNYC—"Celebrating Schubert." **Schubert:** *The Shepherd on the Rock;* Piano Sonata in B-Flat; Piano Qnt., "The Trout."

8:05/WQXR-AM/FM—Stravinsky: Suite No. 2 for Small Orch.; **Ravel:** *Mother Goose* (Complete Ballet).

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Gidon Kremer, violinist, and Valery Afanassiev, pianist. **Schoenberg:** *Fantasia,* Op. 47.

Fri., July 31

3:00/WNCN—Bach: Cto. for Violins in d; **Fasch:** Cto. for Trumpet, 2 Oboes, and Strings in D.

WNYC—Schoenberg: *Gurrelieder.*

4:00/WQXR-AM/FM—Brahms: *Intermezzi,* Op. 117; **Bononcini:** Sym. No. 10 for Two Trumpets.

5:00/WNCN—A. Marcello: Cto. for Recorder in d; **R. Strauss:** *Salomé,* Op. 54: "Dance of the Seven Veils."

6:00/WNCN—Gilbert: *Dance in Place Congo.*

7:03/WQXR-AM/FM—Dvorak: Qnt. in A for Piano and Strings, Op. 5.

8:00/WNCN—Pierné: *Ramuntcho:* Ov. on Basque Themes; **Bridge:** *Phantasie Trio in c for Piano, Violin, and Cello.*

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Chadwick: Sym. No. 2 in B-Flat; **Porter:** *Dance in Three-Time.*

9:00/WNCN—"Great Performances." Concentus Musicus of Vienna. Nicholas Harnoncourt, conductor. Simulcast with WNET-TV/Channel 13. **Bach:** Brandenburg Cto. No. 6 in B-Flat, No. 1 in F, No. 3 in G, No. 2 in F, No. 4 in G, No. 5 in D.

9:06/WQXR-AM/FM—The San Francisco Orchestra. Stanislaw Skrowaczewski; pianist Peter Serkin and cellist Michael Grebanier. **Schumann:** Fantasy for Cello and Orch., "A Song of Orpheus."

Sat., Aug. 1

10:00 a.m./WNCN—Balakirev: Cto. for Piano in f-sharp, Op. 1, "Youth"; **Purcell:** Trio Sonatas (1683).

WNYC—Beethoven: Triple Cto.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Rudolf Firkusny. **Beethoven:** Piano Sonata No. 8 in c, "Pathétique"; **Schumann:** *Davidsbündlertänze.*

11:00 a.m./WNCN—Granados: *Goyescas,* No. 5: "El amor y la muerte"; **Torelli:** Cto. for Trumpet and Strings in D.

WNYC—Delibes: *La Source:* Excerpts; **Debussy:** *Children's Corner Suite.*

11:04/WQXR-AM/FM—Vivaldi: Cto. in d.

12:00/WNCN—Mozart: Cto. for Piano No. 11 in F.

WNYC—Falla: *Three-Cornered Hat;* **Bartok:** *Four Pieces for Orchestra.*

12:05/WQXR-AM/FM—Franck: Sym. in d; **Haydn:** Oboe Cto. in c.

1:00/WNCN—Foote: Sonata for Violin and Piano in g, Op. 20.

2:05/WQXR-AM/FM—"Saturday Night at the Opera." **Mascagni:** *Cavalleria Rusticana;* **Leoncavallo:** *Pagliacci* (Domingo, Stratas, Pons, Orch. and Chorus of La Scala, Milan/Prêtre).

5:00/WNCN—Brahms: Sonata for Violin and Piano No. 2 in A. Op. 100.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Quartetto Di Venezia. **Haydn:** Qt. No. 2 in d, Op. 76; **Beethoven:** Qt. No. 11 in f, Op. 95.

6:00/WNCN—Mozart: Sym. No. 21 in A; **Ravel:** *Pièce en forme de Habanera.*

8:00/WNCN—Janacek: *Lachian Dances.*

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Beethoven:** "Leonore" Ov. No. 3; **Strauss:** "Till Eulenspiegel's Merry Pranks"; **Brahms:** Sym. No. 1 in c.

9:00/WNCN—"Saturday Night Opera." **Donizetti:** *Lucia di Lammermoor* (Caballé, Carreras, Ahnsjo, Sardinero, Ramey, Ambrosian Singers, New Phil. Orch./Cobos).

WQXR-AM/FM—Stravinsky: *The Rite of Spring.*

Sun., Aug. 2

10:00 a.m./WNCN—"Classical Guitar." **Haydn:** Cto. for Guitar No. 4 in F; **Boccherini:** Guitar Qnt. in d.

WNYC—Scarlatti: Pastorale and Capriccio.

11:00 a.m./WNCN—Haydn: Sym. No. 4 in E-Flat; **Rachmaninoff:** *Variations on a Theme by Corelli,* Op. 42.

WNYC—Bach: Partita No. 2.

12:00/WNCN—Boccherini: Qnt. in d; **Beethoven:** Sonata for Violin and Piano No. 2 in A, Op. 12, No. 2.

WNYC—Brahms: Piano Sonata No. 3; **Bartok:** *Improvisations for Piano,* Op. 20.

12:05/WQXR-AM/FM—Mahler: Sym. No. 2 in c, "Resurrection."

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor; violinist Shlomo Mintz. **Sierra:** *Jubilee;* **Dvorák:** Cto. for Violin in a, Op. 53; **Schubert:** Sym. No. 9 in C, "The Great."

WNYC—Messiaen: *Preludes for Piano.*

3:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E; **Vaughan Williams:** *Lark Ascending.*

3:04/WQXR-AM/FM—The New York Philharmonic. Oliver Knussen, conductor; mezzo-soprano Kimbal Wheeler. **Ruders:** "Corpus Cum Figuris" (American premiere); **Olivero:** "Cantes Amargos"; **Nancarrow:** *Piece for Chamber Orchestra;* **Gould:** "Tap Dance" Cto. No. 1.

4:00/WNCN—Mancinelli: *Cleopatra:* Incidental Music.

6:00/WNCN—Mozart: Sym. in C; **Fauré:** Elégie for Cello and Orch., Op. 24.

8:00/WNCN—Telemann: *Don Quichotte Suite.*

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Lehar:** *The Land of Smiles* (Donath, Lindner, Jerusalem, Bavarian Radio Chorus and Orch./Boskovsky).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor. **Mozart:** Sym. No. 35 in D, "Haffner"; Cto. for Violin No. 3 in G, "Der Schauspieldirektor."

Mon., Aug. 3

3:00/WNCN—Bach: Brandenburg Cto. No. 5 in D; **Mozart:** Cto. for Horn No. 4 in E-Flat.

4:00/WQXR-AM/FM—Debussy: Sonata for Violin and Piano; **Pergolesi:** Concertino No. 5 in B-Flat.

5:00/WNCN—Graupner: Cto. for Bassoon in c; **Chopin:** Ballade No. 4 in f, Op. 52.

6:00/WNCN—Albinoni: Cto. for Oboe in C, Op. 9, No. 5 .

7:00/WQXR-AM/FM—Ravel: *Gaspard de la nuit.*

8:00/WNYC—The Los Angeles Philharmonic. Pierre Boulez, conductor; soprano Phyllis Bryn-Juhlson. **Boulez:** *Le soleil des eaux.*

8:05/WQXR-AM/FM—"A French Festival." **Mouret:** *Fanfares for Trumpets, Kettledrums, Violins, and Oboes;* **Saint-Saens:** Violin Cto. No. 3 in b.

9:00/WNCN—R. Strauss: *Ein Heldenleben,* Op. 40; **Chopin:** Scherzo No. 2 in b-flat, Op. 31.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Simon Rattle, conductor. **Haydn:** Sym. No. 70 in D; **Rachmaninoff:** Sym. No. 2 in e.

Tue., Aug. 4

3:00/WNCN—Haydn: Qt. in G, Op. 9, No. 3; **Grieg:** *Peer Gynt Suite* No. 1, Op. 46.

WNYC—Scriabin: *Poem of Ecstasy;* **Severac:** *En Vacances.*

4:00/WQXR-AM/FM—Bach: Toccata in D; **Wagner:** *Lohengrin:* Prelude to Act I.

5:00/WNCN—Rossini: Sonata for Strings No. 3 in C; **Handel:** Cto. Grosso in F, Op. 3, No. 4.

6:00/WNCN—Vivaldi: *L'Estro Armonico:* Cto. for Violin in E, Op. 3, No. 12.

7:00/WQXR-AM/FM—Fauré: Qt., Op. 121.

8:00/WNCN—Lalo: *Namouna:* Second Rhapsody; **Telemann:** Trio Sonata in F.

WNYC—The Louisville Orchestra. Lawrence Leighton Smith, conductor. **Schumann:** "Manfred" Ov.; **Laderman:** *Sanctuary;* **Dvorak:** Cello Cto.

8:05/WQXR-AM/FM—Bizet: Sym. in C; **Tailleferre:** Concertino for Harp and Orch.

9:00/WNCN—Borodin: *Petite Suite;* **Busoni:** *Etudes for the Cultivation of Polyphonic Playing.*

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra. Lawrence Foster, conductor; pianist Andre LaPlante. **Enesco:** Roumanian Rhapsody No.2 in D; **Beethoven:** Piano Cto. No. 5 in E-Flat, "Emperor"; **Prokofiev:** *Romeo and Juliet:* Excerpts.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

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Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Silverhawks*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Wed.: *The Bet*
M Tue.: **Movie:** *Cover Girl*
S Fri.: *The Paper Boy*
Tue.: *Who Spooked Rodney?*

6:10 a.m.
H Thu.: *Blue Line*

6:15 a.m.
M Fri.: **Movie:** *Labyrinth*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
H Wed.: *Down at Fraggle Rock . . . Behind the Scenes* cc)
M Wed.: **Movie:** *Labyrinth*
Mon.: **Movie:** *Back to he Future*
S Thu.: **Movie:** *A Challenge for Robin Hood*
Tue.: **Movie:** *Starchaser: The Legend of Orin*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *Paddington Goes to the Movies*
Fri., Tue.: *Seabert*
Mon.: *Henry's Cat*
M Thu.: **Movie:** *California Suite*
S Fri.: **Movie:** *BMX Bandits*
Mon.: *Joey and Redhawk*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
S Mon.: *The Amazing Cosmic Awareness of Duffy Moon*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 *Mister Rogers*
21 *Sesame Street*
H Wed.: **Movie:** *The Corn Is Green*
Thu.: **Movie:** *Haunted Honeymoon*
Fri.: **Movie:** *Big Trouble in Little China*
Mon.: **Movie:** *Death of a Salesman*
Tue.: **Movie:** *Joey*
M Fri.: **Movie:** *Time Bandits*
Tue.: **Movie:** *Home of the Brave*
S Wed.: **Movie:** *Howard the Duck*
Thu.: **Movie:** *Shipwreck*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Superfriends*
13 *Reading Rainbow*
M Wed.: **Movie:** *Man's Castle*
Mon.: **Movie:** *Three Girls About Town*
S Fri.: *Mystery at Fire Island*
Mon.: *Zerk the Jerk*
Tue.: *The Paper Chase*

9:00 a.m.
2 *Home Shopping Game*
4 *People's Court*
5 *Leave It to Beaver*
7 *Morning Show*
11 *The Munsters*
13 21 *Sesame Street*
31 *Captain Kangaroo*
M Thu.: **Movie:** *Maryland*
S Mon.: *Weird Al Yankovic*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *I Love Lucy*
9 *Zoobilee Zoo*
11 *F-Troop*
31 *Body Electric*
H Wed.: **Movie:** *Death of a Salesman*
Thu.: **Movie:** *The Karate Kid Part II*
M Tue.: *Comedy Experiment*
S Fri.: *To Set Our House in Order*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *Bionic Woman*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
13 *Mister Rogers*
21 *Reading Rainbow*
31 Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Fri.: *Welcome Home Highlights*
Tue.: **Movie:** *American Flyers*
M Wed.: **Movie:** *Smoky*
Fri.: **Movie:** *A Raisin in the Sun*
Mon.: **Movie:** *The Lady From Shanghai*
Tue.: **Movie:** *The Goonies*
S Wed.: **Movie:** *The Impossible Years*
Thu.: **Movie:** *The Barretts of Wimpole Street*
Fri.: **Movie:** *Cattle King*
Mon.: **Movie:** *Polly of the Circus*
Tue.: **Movie:** *The Sandpiper*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
7 *Split Second*
9 *The Monkees*
11 *Sanford and Son*
13 *Owl/TV*
21 *Secret City*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan: The Living Tradition*
Tue.: *European Journal*
H Mon.: **Movie:** *Cold River*
M Thu.: **Movie:** *Simon*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Bewitched*
7 *Who's the Boss?*
9 *Bosom Buddies*
11 *Sanford and Son*
13 *Newton's Apple*
21 *Body Electric*
31 *Video Music Box*

11:30 a.m.
4 *Scrabble*
5 *One Day at a Time*
7 *Bargain Hunters*
9 *House Calls*
11 *Best Talk in Town*
13 *Wild America*
21 *Frugal Gourmet*
H Thu.: *Behind the Scenes*
Fri.: *Kids on Kids*
M Wed.: **Movie:** *Yentl*
Mon.: **Movie:** *The Big Bounce*
S Fri.: **Movie:** *Haunted Honeymoon*
Mon.: **Movie:** *The Trip to Bountiful*

11:35 a.m.
S Wed.: **Movie:** *Urban Cowboy*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *The Session*
Thu.: *Human Faces of the Pacific*
Fri.: *Alive From Off Center*
Mon.: *International TV*
Tue.: *South American Journey*
H Wed.: **Movie:** *European Vacation*
Thu.: **Movie:** *Enemy Mine*
Fri.: **Movie:** *Superman*
Mon.: **Movie:** *Miracles*
Tue.: **Movie:** *Critters*
M Tue.: **Movie:** *Lucas*
S Thu.: **Movie:** *Arthur*
Tue.: **Movie:** *The Longshot*

12:30
2 *Young and the Restless*
4 *Word Play*
5 *Archie Bunker's Place*
7 *Loving*
11 Wed.: *Smurfs*
Thu.: **Movie:** *The Great Santini* (1980). Robert Duvall.
Fri.: **Movie:** *Adventures of the Queen* (1975). Robert Stack.
Mon.: **Movie:** *The Pink Panther Strikes Again* (1976). Peter Sellers.
Tue.: **Movie:** *Heaven Knows, Mr. Allison* (1957). Robert Mitchum.
31 Wed.: *Club Date*
Thu.: *Man and Animal*
Fri.: *Live at Wilebeski's*
M Thu.: **Movie:** *Uphill All the Way*
Fri.: **Movie:** *Agnes of God*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 Wed.: **Movie:** *Go for Broke* (1951). Van Johnson.
Thu.: **Movie:** *Souls at Sea* (1937). Gary Cooper.
Fri.: **Movie:** *Wake Island* (1942). Robert Preston.
Mon.: **Movie:** *Silent Victory: The Kitty O'Neill Story* (1979). Stockard Channing.
Tue.: **Movie:** *The Time Machine* (1978). Michael Beck.
11 Wed.: **Baseball:** Yankees vs. Kansas City
31 Wed.: *Mystery!: The Adventures of Sherlock Holmes*
Thu.: *Upstairs, Downstairs*
Fri.: *Stephanie Grappelli in New Orleans*
Tue.: *Masterpiece Theatre: The Jewel in the Crown*
S Fri.: *Elton John in Australia*

1:30
2 *Bold and the Beautiful*
31 Mon.: *The Electric Valley*
H Wed.: **Movie:** *The Jewel of the Nile*
Mon.: **Movie:** *Real Genius*
Tue.: **Movie:** *The Longshot*
M Mon.: **Movie:** *Police Academy 3: Back in Training*
S Mon.: **Movie:** *Breaking Away*
Tue.: **Movie:** *Bells Are Ringing*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
13 *This Old House*
31 Wed., Thu.: *Madame Bovary*
Fri.: **Movie:** *Godzilla Meets Mona Lisa*
Tue.: *To Fly Without Wings*
H Thu.: **Movie:** *The Legend of Billie Jean*
M Wed.: **Movie:** *Gospel*
Thu.: **Movie:** *The Return of October*
Tue.: *Max Headroom Show*
S Wed.: **Movie:** *The Trip to Bountiful*
Thu.: **Movie:** *Shipwreck*

2:30
5 *The Jetsons*
11 *Scooby Doo* (except Wed., Thu.)
13 *Justin Wilson's Louisiana Cookin'*
H Fri.: **Movie:** *From Here to Eternity*
M Fri.: **Movie:** *Dark Forces*
Tue.: **Movie:** *Electric Dreams*
S Fri.: *The Paper Boy*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *She-Ra*
7 *General Hospital*
9 *Cannon*
11 *Smurfs* (except Wed.)
13 *French Chef*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Tue.: *Carly in Concert*
M Mon.: **Movie:** *Legend*

3:30
5 *He-Man*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Hooked on Aerobics*
31 Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *The Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *Our Friends on Wooster Square*
H Wed.: *The Bet*
Mon.: *Henry's Cat*
M Wed.: **Movie:** *Lucas*
Thu.: **Movie:** *Just Another Missing Kid*
S Fri.: *Gadgets, Gimmicks, and Games*
Mon.: *Zerk the Jerk*

3:35
S Tue.: *Who Spooked Rodney?*

4:00
2 *Divorce Court*
4 *Donahue*
5 *Thundercats*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
13 21 *Sesame Street*
31 Wed.: *Wildside*
Thu.: *America:* The Second Century
Fri.: *Nature Scene*
Mon.: *Great Outdoors*
Tue.: *Makeover*
H Wed.: *Down at Fraggle Rock . . . Behind the Scenes*

Thu.: **Movie:** *Warriors of the Wind*
Mon.: **Movie:** *The Gnomes' Great Adventure*
Tue.: *Mystery at Fire Island*
S Wed.: *Shelley Duvall's Tall Tales & Legends: Ponce de León*
Thu.: **Movie:** *A Challenge for Robin Hood*
Fri.: **Movie:** *BMX Bandits*
Mon.: *Joey and Redhawk*
Tue.: **Movie:** *Starchaser: The Legend of Orin*

4:30
2 *Superior Court*
5 *Gilligan's Island*
11 *Good Times*
31 Wed.: *National Academic Championship*
Thu.: *Adam Smith*
Fri.: *The Living Planet*
Mon.: *American Art Forum*
Tue.: *Body Electric*
H Fri.: **Movie:** *The Learning Tree*
M Fri.: *Comedy Experiment*
Mon.: **Movie:** *Troll*
Tue.: **Movie:** *Sincerely, Violet*
S Mon.: **Movie:** *Sesame Street Presents: Follow That Bird*

5:00
2 4 7 News
5 *Brady Bunch*
9 *Hawaii Five-O*
11 CHiPs
13 *Mister Rogers' Neighborhood*
21 *Sesame Street*
31 Wed.: *Soapbox With Tom Cottle*
Thu.: *On the Hill*
Mon.: *Innovation.* Science program.
Tue.: *Bodywatch*
H Wed.: *Headin' for Broadway*
Tue.: *Summer Switch* (cc)
M Thu.: **Movie:** *A Chorus Line*
Fri.: **Movie:** *The Goonies*
S Wed.: **Movie:** *Just Friends*

5:30
2 News
5 *What's Happening?*
13 *Reading Rainbow*
31 *City Comment*
H Mon.: **Movie:** *The Other Woman*
M Wed.: **Movie:** *Labyrinth*
S Thu.: *Joey and Redhawk*
Fri.: *To Set Our House in Order*

5:45
31 *News From City Hall*

Weeknights, July 29–31 and August 3–4

WED., JULY 29

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
S **Movie:** *Howard the Duck*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Miracles*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Madhur Jaffrey's Indian Cookery*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "The Man Who Loved Bears"
M *Max Headroom Show*

8:00
2 *Mike Hammer*
4 *Highway to Heaven*
5 **Movie:** *Columbo: Negative Reaction* (1977). Peter Falk.
7 *Perfect Strangers*
9 News
11 **Movie:** *Carrie* (1976). Sissy Spacek. Superb performance by Spacek as a teenage girl who unleashes her telekinetic powers in revenge.
21 *National Geographic Special:* "Ballad of the Irish Horse." Panoramic look at Irish horses, from ponies to thoroughbreds; also, interviews with horse trainers.
31 *Spiritural India*
H **Movie:** *Salvador*
M **Movie:** *Out of Bounds*
N **Movie:** *The Woman Next Door*
S **Movie:** *The Trip to Bountiful*

8:30
7 *Head of the Class*
9 **Baseball:** Mets vs. St. Louis
13 *You Gotta Have Art:* "Pearlstein Draws the Artist's Model." Profiles contemporary American artist, Philip Pearlstein, who has continued to paint the human figure despite criticism from the modern art world.

9:00
2 *The Equalizer*
4 *Night Court*
7 *MacGyver*
13 *In Performance at the White House: A Tribute to Cole Porter.* A celebration of composer Cole Porter and his music; guests include Marvin Hamlisch, Mel Torme, Kaye Ballard, and June Allyson.
21 **Movie:** *In the Good Old Summertime* (1946). Judy Garland.
31 *Australian Movie of the Week*

9:30
4 **Special:** *The Line*
M **Movie:** *Troll*

10:00
2 **Special:** *The Battle for Afghanistan*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
13 *Chessgame*
H *1st and Ten*
N **Movie:** *Winter Flight*
S **Movie:** *Urban Cowboy*

10:30
11 News
31 *Human Faces of the Pacific*
H *1st and Ten*

10:45
21 *Comedy With Monteith & Rand*

11:00
2 4 7 News
5 *Late Show*
11 *Odd Couple*
31 *Video Music Box*
H **Movie:** *Howard the Duck*
M **Movie:** *Labyrinth*

11:15
9 *Kiner's Korner*
21 *Monty Python's Flying Circus*

11:30
2 *Hot Shots*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
13 *India*

11:45
21 *TV Classics: Masquerade Party*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Cain and Mabel* (1936). Clark Gable, Marion Davies.
9 *Cannon*
11 *Star Trek*
13 *Masterpiece Theatre: The Jewel in the Crown*
N **Movie:** *Rate It X*

12:15 a.m.
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
S **Movie:** *One Night Only*

12:40 a.m.
2 **Movie:** *Death Ride to Osaka* (1983). Thomas Byrd.

12:45 a.m.
21 *Nova:* "The Search for the Disappeared"
M **Movie:** *A Nightmare on Elm Street Part 2: Freddy's Revenge*

12:55 a.m.
H **Movie:** *On Location*

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*

1:55 a.m.
H **Movie:** *Brazil*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Master Touch* (1974). Kirk Douglas.
9 **Movie:** *Manitou* (1978). Tony Curtis.
11 *Twilight Zone*
S **Movie:** *Yankee Doodle Dandy*

2:15 a.m.
M **Movie:** *Pacific Banana*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Keys to Success*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie Chan in the Dark Alibi* (1946). Sidney Toler.

3:40 a.m.
M **Movie:** *Fever Pitch*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Octa-Man* (1971). Kerwin Matthews.

4:05 a.m.
5 *Make Room for Daddy*

4:10 a.m.
H **Movie:** *Salvador*

4:15 a.m.
S **Movie:** *Just Friends*

4:30 a.m.
7 *Card Sharks*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:15 a.m.
S *Shelley Duvall's Tall Tales & Legends: Ponce de León*

5:20 a.m.
M **Movie:** *Out of Bounds*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News

THU., JULY 30

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *New York's Master Chefs*
31 Italian programming (concludes at 8)
H **Movie:** *Cocoon*
S *Me and Dad's New Wife*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature*
21 *Nightly Business Report*
M **Movie:** *Turtle Diary*
S **Movie:** *Arthur*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Scarecrow & Mrs. King*
4 *Cosby Show*
5 **Movie:** *Badge 373* (1973). Robert Duvall.
7 *Starman*
9 News
11 **Movie:** *The Amityville Horror* (1979). James Brolin.
21 *Automania:* "Car Crazy." How the car has influenced social change throughout the world.
31 *The Ascent of Man*
H *Carly in Concert*
N **Movie:** *Sharma and Beyond*

8:30
4 *Family Ties*
9 **Baseball:** Mets vs. St. Louis
13 *Currents:* "Toying With Kids." A look at the phenomenon of toy supply and demand; guests include Douglas Thompson, president of the Toy Manufacturers Association of America and Helen Boehm, a child psychologist.
21 *This Old House*

9:00
2 **Movie:** *The Big Chill* (1983). Kevin Kline, Glenn Close. Entertaining look at a group of college-radical friends who dropped back into society; wonderful ensemble acting.
4 *Cheers*
7 *Our World*
13 *Heritage: Civilization and the Jews*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *Masterpiece Theatre: The Jewel in the Crown*
H **Movie:** *The Karate Kid Part II*
M **Movie:** *Desert Hearts*
S **Movie:** *King of the City*

9:30
4 *Molly Dodd*

10:00
4 **Special:** *Jake's M.O.*
5 11 News
7 *20/20*
13 *First Among Equals*
21 *Masterpiece Theatre: The Jewel in the Crown*
31 *Mystery!: The Adventures of Sherlock Holmes*
N **Movie:** *Those Glory, Glory Days*

10:30
11 News
M *Comedy Experiment*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Jazz Tonight.* Comments and reflections from jazz musicians who have chosen to work and live in Europe; includes interviews with Freddie Hubbard, Gato Barbieri, Steve Lacy, and Dexter Gordon; immediately followed by jazz musicians performing at the Village Vanguard.
21 *Monty Python's Flying Circus*
31 *Video Music Box*
H **Movie:** *Enemy Mine*
M **Movie:** *Urban Cowboy*
S **Movie:** *Heartburn*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics: Beat the Clock*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Five Fingers* (1952). James Mason.
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Forever Young*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *National Geographic Special:* "Ballad of the Irish Horse"

12:40 a.m.
2 **Movie:** *Arnold* (1973). Stella Stevens.

12:50 a.m.
H **Movie:** *Aliens*

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*
S *Weird Al Yankovic*

1:20 a.m.
M **Movie:** *Witchfire*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Return to Fantasy Island* (1977). Adrienne Barbeau.
9 **Movie:** *Mission Stardust* (1963). John Karelsen.
11 *Twilight Zone*

2:10 a.m.
S **Movie:** *The Bitch*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*

2:55 a.m.
M **Movie:** *Commando*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Keys to Success*

3:10 a.m.
H **Movie:** *The Bay Boy*

3:30 a.m.
4 *New Record Guide*
11 *Lifestyles of the Rich and Famous*

3:45 a.m.
S **Movie:** *King of the City*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Rocketship X-M* (1951). Lloyd Bridges.

4:05 a.m.
5 *Make Room for Daddy*

4:25 a.m.
M **Movie:** *Enter the Dragon*

4:30 a.m.
7 *Card Sharks*
11 *One Step Beyond*

4:55 a.m.
H *Behind the Scenes*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:25 a.m.
H **Movie:** *Heavenly Bodies*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News
S *Best of Bizarre*

FRI., JULY 31

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
S **Movie:** *Blood Alley*

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *The Bugs Bunny/Road Runner Movie*

7:00
2 4 5 11 News
7 *Jeopardy*
9 *$100,000 Pyramid*
13 *Sneak Previews*
21 *Nightly Business Report*
M **Movie:** *Labyrinth*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Detroit
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Summer Playhouse*
4 *Stingray*
5 **Movie:** *Father of the Bride* (1950). Spencer Tracy, Elizabeth Taylor. Classic comedy about the rials and tribulations of a man preparing for his laughter's wedding; Tracy is great as the nervous father; colorized version.
7 **Movie:** *The Spirit* (1986)
9 News
21 *Nature:* "Sexual Encounters of the Floral Kind."
31 *Washington Week in Review*
H *On Location*
N **Movie:** *Arthur's Hallowed Ground*
S *Brothers*

8:30
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
31 *Kwitny Report*
S *Hard Knocks*

9:00
2 *Dallas*
4 *Miami Vice*
9 **Movie:** *Dead Ringer* (1964). Bette Davis.
13 *Great Performances: Bach's Brandenburg Concertos: The Virtuoso Concerto.* Mikolaus Harnoncourt leads the Concentus musicus of Vienna in Bach's *Brandenburg Concertos I, III,* and *VI;* stereo simulcast over WNCN-FM.
21 *American Masters:* "Alwin Nikolais and Murray Louis"
31 **Movie:** *Doctor Who*
H **Movie:** *Running Scared*
M **Movie:** *Night Patrol*
S **Movie:** *Haunted Honeymoon*

9:30
7 **Movie:** *National Lampoon's Class Reunion* (1982). Miriam Flynn.

10:00
2 *Twilight Zone*
4 *Crime Story*
5 11 News
13 *Great Performances: Bach's Brandenburg Concertos: The Virtuoso Concerto.* Nikolaus Harnoncourt leads the Concentus musicus of Vienna in Bach's *Brandenburg Concertos II, IV, and V.*
21 *The Paul Anka Show*
N **Movie:** *A Very Curious Girl*

10:30
11 News
M *Max Headroom Show*
S *Best of Bizarre*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *China Seas* (1935). Clark Gable, Jean Harlow. A gallant sea captain attempts to fight off pirates who overtake a cruise ship.
21 *Wall $treet Week*
31 *Video Music Box*
H *Billy Crystal*
M **Movie:** *Hamburger*
S *Elton John in Australia*

11:30
2 **Movie:** *Outland* (1981). Sean Connery.
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *Washington Week*
H **Movie:** *The Annihilators*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Snowbeast* (1977). Bo Svenson.
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *The Home and the World*

12:30 a.m.
4 *David Letterman*
5 *Star Search*
21 **Movie:** *Sherlock Holmes and the Secret Weapon* (1942). Basil Rathbone.
M *Comedy Experiment*
S **Movie:** *Model Behavior*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
H **Movie:** *Not Quite Paradise*
M **Movie:** *One Night Only*

1:30 a.m.
4 *Friday Night Videos*
5 *Dream Girl*
11 News

2:00 a.m.
5 *Solid Gold*
7 News
9 *Saturday Night Live*
11 *Hit City*
S *Brothers*

2:30 a.m.
4 News
7 *Nightlife*
11 *Twilight Zone*
M **Movie:** *My Man Adam*
S **Movie:** *Blood Alley*

2:35 a.m.
2 **Movie:** *Let's Switch* (1975). Penny Marshall.

2:50 a.m.
H **Movie:** *Blood Simple*

3:00 a.m.
4 *Crosswits*
5 **Movie:** *Banacek: Horse of a Different Color* (1974). George Peppard.
7 *The Avengers*
9 *Saturday Night Live*
11 **Movie:** *Charlie Chan in Dangerous Money* (1946). Sidney Toler.

3:30 a.m.
4 *Sally Jessy Raphaël*

4:00 a.m.
4 *Music City U.S.A.*
7 **Movie:** *Mustang Country* (1976)
9 *Return of the Saint*
M **Movie:** *Labyrinth*

4:15 a.m.
2 *Newsmakers*

4:30 a.m.
4 *New Record Guide*
5 *Make Room for Daddy*
11 *One Step Beyond*
S *Hard Knocks*

4:35 a.m.
H *Welcome Home Highlights*

4:45 a.m.
2 **Movie:** *The Art of Crime* (1975). Ron Leibman.

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*
S *Mystery at Fire Island*

5:30 a.m.
9 11 News

MON., AUG. 3

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *Back to the Future*
S **Movie:** *I Confess*

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 11 News
7 *Jeopardy*
9 *$100,000 Pyramid*
13 *Wild America:* "At the Crossroads." Explores endangered species including mammals, birds, and fish.
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Cleveland
13 *MacNeil/Lehrer*
21 *Wild America:* "All-American Animals"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *The Cassandra Crossing* (1977). Sophia Loren.
7 To be announced
9 News
21 *National Audubon Society Special:* "Ducks: Under Siege"
31 *Video Music Box*
H *Welcome Home Encore*
M **Movie:** *48 Hours*
N **Movie:** *Ran*
S **Movie:** *Breaking Away*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *The Lonely Lady* (1983). Pia Zadora, Jared Martin.
7 **Special:** *International Special Olympics Opening Ceremonies*
9 **Movie:** *Rebel Without a Cause* (1955). James Dean, Natalie Wood. Classic teenage rebellion movie; superb performances.
13 *American Masters:* "Unknown Chaplin." Part I of III. Portrait of Charlie Chaplin as seen through out-takes of his earliest films; narrated by James Mason.
21 *Nature of Things*
31 *Gary Burton*

9:30
2 *Designing Women*
31 *The Session*
H **Movie:** *The Check Is in the Mail . . .*

10:00
2 *Cagney & Lacey*
5 11 News
13 *Upstairs, Downstairs*
21 *National Geographic Special:* "Ballad of the Irish Horse"
31 *Alive From Off Center*
M **Movie:** *Police Academy 3: Back in Training*
S **Movie:** *The Trip to Bountiful*

10:30
11 News
31 *Club Date*

11:00
2 4 7 News
5 *Late Show*
11 *Odd Couple*
13 *India*
21 *Monty Python*
31 *Shepherd of the Night Flock*
H **Movie:** *Breathless*
N **Movie:** *I Be Done Been Was Is*

11:30
2 *Simon & Simon*
4 *Best of Carson*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*
M **Movie:** *Stripper*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 *Monday Sportsnite*
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Variety*
S *Weird Al Yankovic*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nature:* "Sexual Encounters of the Floral Kind"

12:40 a.m.
2 **Movie:** *Savage I* (1979). Andy Griffith.

12:45 a.m.
H **Movie:** *Assault on Precinct 13*

1:00 a.m.
5 *American Leprosy Mission*
7 **Movie:** *Welcome Home, Soldier Boys* (1972). Joe Don Baker.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:05 a.m.
M **Movie:** *Fiona*
S **Movie:** *One Night Only*

1:30 a.m.
4 11 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Murder Can Hurt You* (1980). Jamie Farr.
9 **Movie:** *The Return of the 18 Bronzemen* (1976). Tien Peng.
11 *Twilight Zone*

2:20 a.m.
H **Movie:** *Hard Bodies*

2:25 a.m.
M **Movie:** *Cleopatra Jones*

2:30 a.m.
4 *Crosswits*
7 *Branded*
11 *Twilight Zone*

2:40 a.m.
S **Movie:** *I Confess*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 News
11 **Movie:** *Cheaper to Keep Her* (1980). Mac Davis.

3:30 a.m.
4 *New Record Guide*
7 *Nightlife*

3:50 a.m.
H **Movie:** *Best Revenge*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 *Save the Children*
M **Movie:** *48 Hours*

4:20 a.m.
S **Movie:** *Sesame Street Presents: Follow That Bird*

4:30 a.m.
7 *Card Sharks*
9 **Movie:** *The Alien's Return* (1980). Cybill Shepherd.

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:20 a.m.
H **Movie:** *The Check Is in the Mail . . .*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
11 News

TUE., AUG. 4

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation:* "Dinosaur Chic"
31 Italian programming (concludes at 8)
H **Movie:** *Red Dawn*
M **Movie:** *Nothing in Common*
S *New York City Too Far From Tampa Blues*

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 11 News
7 *Jeopardy*
9 *$100,000 Pyramid*
13 *Nature Watch*
21 *Nightly Business Report*
S *Shelley Duvall's Tall Tales & Legends: Pecos Bill*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Cleveland
13 *MacNeil/Lehrer*
21 *Wild America:* "Feathered Jewels"

8:00
2 *Simon & Simon*

SOLUTIONS TO LAST WEEK'S PUZZLES

T	E	S	T	T	U	B	E	■	B	A	L	S	A	M
R	■	E	■	U	■	E	■	■	■	B	■	H	■	A
A	B	S	T	R	A	C	T	■	D	A	M	A	S	K
I	■	A	■	N	■	A	■	H	■	S	■	D	■	E
L	E	M	M	A	■	L	E	A	V	E	S	O	F	F
S	■	E	■	G	■	M	■	R	■	■	■	W	■	A
■	■	■	P	A	N	E	L	B	E	A	T	E	R	S
O	■	T	■	I	■	D	■	O	■	N	■	D	■	T
F	L	Y	I	N	G	S	A	U	C	E	R	■	■	■
F	■	R	■	■	■	H	■	R	■	C	■	G	■	A
E	R	O	T	I	C	I	S	M	■	D	R	E	A	M
R	■	L	■	M	■	P	■	O	■	O	■	N	■	E
I	C	E	C	A	P	■	A	U	S	T	R	I	A	N
N	■	A	■	G	■	■	■	T	■	E	■	A	■	D
G	A	N	D	E	R	■	T	H	I	S	T	L	E	S

■	P	A	C	T	■	O	R	A	N	T	■	S	H	E	M	■	A	P	E	S
A	L	L	O	R	■	F	A	K	I	R	■	Y	O	G	I	■	N	E	X	T
B	E	F	R	U	I	T	F	U	L	A	N	D	M	O	L	D	A	P	I	E
E	A	R	N	E	R	■	■	■	L	I	E	■	O	S	L	O	■	I	L	E
A	S	E	■	D	I	G	■	S	Y	N	C	S	■	■	S	O	O	N	E	R
R	E	D	S	■	S	O	F	A	■	E	T	T	U	■	A	N	N	■	■	■
■	■	■	I	S	H	A	L	L	F	E	A	R	N	O	W	E	E	V	I	L
G	A	U	Z	E	■	D	U	E	L	■	R	A	Z	Z	■	■	S	O	D	A
E	R	N	E	S	T	■	B	R	E	L	■	D	I	A	L	■	T	W	I	G
L	I	U	■	A	R	A	■	N	E	E	R	■	P	R	O	S	E	■	■	■
■	A	M	I	M	Y	B	R	O	T	H	E	R	S	K	I	P	P	E	R	■
■	■	■	R	E	T	I	A	■	S	A	V	E	■	S	R	I	■	N	A	B
J	U	D	O	■	O	T	T	O	■	R	A	G	S	■	E	N	C	O	R	E
O	M	E	N	■	■	O	T	R	A	■	M	A	T	A	■	E	A	S	E	D
B	E	W	A	R	E	F	A	L	S	E	P	R	O	F	I	T	S	■	■	■
■	■	■	G	I	N	■	N	O	L	A	■	D	A	R	N	■	S	C	I	S
R	E	J	E	C	T	■	■	N	A	R	D	S	■	O	L	D	■	A	M	A
A	L	A	■	E	R	I	C	■	N	R	A	■	■	■	A	R	O	M	A	S
B	E	S	I	D	E	D	I	S	T	I	L	L	E	D	W	A	T	E	R	S
I	G	O	R	■	A	L	T	A	■	N	A	I	V	E	■	M	O	R	E	Y
D	Y	N	E	■	T	E	E	M	■	G	I	V	E	N	■	S	E	A	T	■

O'Neals'
BAR-RESTAURANT
6th Ave. & 57th St.
"Just a few steps
from Carnegie Hall"
LUNCH-DINNER*-SUPPER*
• SUNDAY BRUNCH •
FREE Parking with Dinner* or Supper*
Sylvan Garage (after 6PM) 65W. 56th St
399-2361

Take Time
To Read

Want to read more?
Talk less. Keep a book
in your briefcase,
by your bed.
Get up 15 minutes early.
Read a new poem
aloud each night
before dinner.
Can't sleep?
Don't count sheep.
Read.
Turn off the tube.
Tune into books.
Expand your horizons.
Read for fun.
Read for information.

Use your library.

American Library Association

TELEVISION

- 4 *Matlock*
- 5 **Movie:** *Escape to Athena* (1979). Roger Moore.
- 7 *Who's the Boss?*
- 9 News
- 21 *Nova:* "Orangutans of the Rain Forest"
- 31 *Fairly Secret Army*
- H *Greatest Sports Upsets*
- M **Movie:** *Where Are the Children?*
- N **Movie:** *The Private Life of Don Juan*
- S **Movie:** *Psycho III*

8:30
- 7 *Growing Pains*
- 9 *Million Dollar Chance of a Lifetime*
- 13 *Innovation:* "Radon: The Invisible Danger." The possible health hazards of radon pollution and methods homeowners can use to detect the gas.
- 31 *The Two Ronnies*

9:00
- 2 *Houston Knights*
- 4 **Movie:** *Beverly Hills Madam* (1986). Faye Dunaway.
- 7 *Moonlighting*
- 9 **Movie:** *The Dirty Dozen* (1967). Lee Marvin, Clint Walker, Telly Savalas. All-star cast in this W. W. II adventure of a group of misfits given the chance to redeem themselves in the war.
- 13 *Nova*
- 21 *South American Journey*
- 31 *Shoestring*
- H **Movie:** *Critters*

10:00
- 2 *Night Heat*
- 5 11 News
- 7 *Spenser: For Hire*
- 13 *Soldiers: Infantry*
- 21 *War: A Commentary by Gwynne Dyer*
- 31 *Solo*
- M **Movie:** *Rollover*
- N **Movie:** *Tchao Pantin'*
- S *The Paper Chase* (cc)

10:30
- 11 News
- 31 *Open All Hours*
- H *Carly in Concert*

11:00
- 2 4 7 News
- 5 *Late Show*
- 11 *Odd Couple*
- 13 *Intercom:* "Remembering the Bomb." The reflections of two Americans who played key roles in planning the atomic bomb.
- 21 *Monty Python's Flying Circus*
- 31 *Video Music Box*
- S **Movie:** *Scarecrow*

11:30
- 2 *T. J. Hooker*
- 4 *Tonight Show*
- 7 *Nightline*
- 11 *The Honeymooners*
- 21 *TV Classics: Giant Step*
- H **Movie:** *Cease Fire* (cc)

12 MIDNIGHT
- 5 *WKRP in Cincinnati*
- 7 **Movie:** *Code Name: Minus One* (1976). Ben Murphy, Katherine Crawford. A secret agent becomes invisible during a technological accident.
- 9 *Cannon*
- 11 *Star Trek*
- 13 *Mystery!: The Adventures of Sherlock Holmes*
- 21 *Long Island Report*
- M **Movie:** *The Long Dark Night*
- N **Movie:** *A Very Curious Girl*

12:30 a.m.
- 4 *David Letterman*
- 5 *Archie Bunker's Place*
- 21 *National Audubon Society Special:* "Ducks: Under Siege"

12:40 a.m.
- 2 **Movie:** *Evil Stalks This House* (1981). Jack Palance.

1:00 a.m.
- 5 *The Ropers*
- 9 *Joe Franklin Show*
- 11 *Twilight Zone*
- S *Can You Keep It Up for a Week?*

1:10 a.m.
- H **Movie:** *Ellie*

1:30 a.m.
- 4 11 News
- 5 *Get Smart*

1:45 a.m.
- M **Movie:** *Breaking All the Rules*

2:00 a.m.
- 2 7 News
- 4 *Ask Dr. Ruth*
- 5 **Movie:** *To Love a Vampire* (1971). Ralph Bates.
- 9 **Movie:** *Iron Master* (1983). George Eastman.
- 11 *Twilight Zone*

2:20 a.m.
- S **Movie:** *Psycho III* (cc)

2:30 a.m.
- 4 *Crosswits*
- 7 *Nightlife*
- 11 *Twilight Zone*

2:45 a.m.
- H *Billy Crystal*

3:00 a.m.
- 4 *Sally Jessy Raphaël*
- 7 *The Avengers*
- 11 **Movie:** *Life, Liberty and the Pursuit on the Planet of the Apes* (1974). Roddy McDowall.

3:15 a.m.
- H **Movie:** *Red Dawn*

3:20 a.m.
- M **Movie:** *One Night Only*

3:30 a.m.
- 4 *New Record Guide*

3:50 a.m.
- 5 *Make Room for Daddy*

4:00 a.m.
- 4 *Ben Casey*
- 7 *Tales of the Unexpected*
- 9 **Movie:** *The Cremators* (1972). Marvin Howard.

4:30 a.m.
- 7 *Card Sharks*

4:50 a.m.
- M **Movie:** *Home of the Brave*

5:00 a.m.
- 4 *Here's Lucy*
- 7 *Dating Game*
- 11 *One Step Beyond*
- S **Movie:** *The Longshot*

5:15 a.m.
- H *Greatest Sports Upsets*

5:30 a.m.
- 4 *Here's Lucy*
- 5 *Jayce*
- 7 *Morning Stretch*

Weekend, August 1–2

SAT., AUG. 1

6:00 a.m.
- 4 *New Wilderness*
- 5 *I Love Lucy*
- 7 *Guns of Will Sonnett*
- 9 *David Toma*
- 11 *Christian Science*
- H **Movie:** *The Brass Ring*
- M **Movie:** *The Night the Lights Went Out in Georgia*
- S *Who Spooked Rodney?*

6:30 a.m.
- 2 *Patchwork Family*
- 4 *Here's Lucy*
- 5 *World Tomorrow*
- 7 *Hee Haw!*
- 9 *Face-off*
- 11 *Josie and the Pussycats*
- S **Movie:** *Young Sherlock Holmes*

7:00 a.m.
- 4 *Cliffwood Avenue*
- 5 *Popeye*
- 7 *Wild Kingdom*
- 9 *New Jersey People*
- 11 *Photon*

7:30 a.m.
- 2 *Young Universe*
- 4 *Hickory Hideout*
- 5 *Wonderama*
- 7 *Kids Are People Too*
- 9 *In Depth*
- 11 *Photon*
- H **Movie:** *The Bride*

8:00 a.m.
- 2 *Berenstain Bears*
- 4 *Kissyfur*
- 5 *Danger Mouse*
- 7 *The Wuzzles*
- 9 *In the Black*
- 11 *Bionic Six*
- 13 *Adam Smith's Money World*
- 21 *Sesame Street*
- M **Movie:** *The Beniker Gang*

8:30 a.m.
- 2 *Wildfire*
- 4 *Gummi Bears*
- 5 *Lady, Lovely Locks*
- 7 *Care Bears Family*
- 9 *Meet the Mayors*
- 11 **Movie:** *Thank You, Mr. Moto* (1937). Peter Lorre.
- 13 *Wall $treet Week*
- S **Movie:** *Two Seconds*

9:00 a.m.
- 2 *Muppet Babies*
- 4 *Smurfs*
- 5 *Popples*
- 7 *Flintstone Kids*
- 9 *Whiz Kids*
- 13 *Washington Week in Review*
- 21 *National Audubon Society Special:* "Condor"

9:30 a.m.
- 5 *Get Along Gang*
- 13 *One-on-One*
- H **Movie:** *Absolute Beginners*
- M **Movie:** *Breaking Away*

10:00 a.m.
- 2 *Pee-wee's Playhouse*
- 5 *Wrestling Challenge*
- 7 *Real Ghostbusters*
- 9 *Insiders*
- 11 *Soul Train*
- 13 *Frontline:* "In Search of the Marcos' Millions"
- 21 *South American Journey*
- 31 *Body Electric*
- S **Movie:** *Woman of the River*

10:30 a.m.
- 2 *Teen Wolf*
- 4 *Alvin*
- 7 *Pound Puppies*
- 31 *Wooster Square*

11:00 a.m.
- 2 *Dungeons & Dragons*
- 4 *Foofur*
- 5 *Star Search*
- 7 *Bugs Bunny*
- 9 *Wrestling Spotlight*
- 11 *Pro Wrestling This Week*
- 13 *Tony Brown's Journal:* "Justice or Just Us?" Judge Bruce Wright challenges the American legal system and explains why he feels it is unfair to blacks.
- 21 *Victory Garden*
- 31 *Square One TV*

11:30 a.m.
- 2 *Land of the Lost*
- 4 *Punky Brewster*
- 7 *Ewoks*
- 13 *Open Mind*
- 21 *From a Country Garden*
- 31 *Soapbox With Tom Cottle*
- H **Movie:** *A Flash of Green*
- M **Movie:** *Jake Speed*

12 NOON
- 2 *Galaxy High*
- 4 *Lazer Tag Academy*
- 5 *I Love Lucy Marathon* (concludes at 5) Episode #1-"The Ballet"
- 7 *Weekend Specials*
- 9 *Black Sheep Squadron*
- 11 *Women's Wrestling*
- 13 *G.E.D. Preparation:* "Math I"
- 21 *Gourmet Cooking*
- 31 *Video Music Box*
- S **Movie:** *The Longshot*

12:30
- 2 *Story Break*
- 4 *Main Street*
- 5 *I Love Lucy:* "Lucy Does a Commercial"
- 7 *Health Show*
- 13 *G.E.D. Preparation:* "Math II"
- 21 *This Old House*

1:00
- 2 *Cover Story*
- 4 **Special:** *Land of the Giants*
- 5 *I Love Lucy:* "Job Switching"
- 7 *American Bandstand*
- 9 **Movie:** *Our Man Flin* (1966). James Coburn.
- 11 **Movie:** *Invasion of the Body Snatchers* (1956). Kevin McCarthy.
- 13 *American Masters: Nik and Murray*

- 21 *Frugal Gourmet:* “Cheese for the Meal”
- 31 *Good Morning Asia*

1:30
- 2 **Movie:** *Men of the Dragon* (1974). Jared Martin.
- 4 **Special:** *NFL's Most Valuable Player*
- 5 *I Love Lucy:* “Redecorating”
- 7 *Hot Tracks*
- 21 *French Chef*
- H **Movie:** *Hanky Panky*
- M **Movie:** *Pin-Up Girl*
- S *The Pointer Sisters in Paris*

2:00
- 4 **Baseball:** Yankees vs. Detroit, or San Francisco vs. Cincinnati
- 5 *I Love Lucy:* “The Black Eye”
- 13 *Great Performances: Bach's Brandenburg Concertos*
- 21 *Joy of Painting*
- 31 *World TV Presents* (Chinese programming)

2:30
- 5 *I Love Lucy:* “Ricky's Life Story”
- 7 **Special:** *International Swimsuit Spectacular*
- 21 *Magic of Oil Painting*
- S **Movie:** *Ape and Super-Ape*

3:00
- 2 **Movie:** *Money to Burn* (1973). Cleavon Little.
- 5 *I Love Lucy:* “Lucy Has Her Eyes Examined”
- 9 **Movie:** *In Like Flint* (1967). James Coburn.
- 11 *Twilight Zone*
- 13 *Great Performances: Bach's Brandenburg Concertos*
- 21 *Rod and Reel*
- M *Crazy About the Movies:* “Marilyn Monroe”

3:30
- 5 *I Love Lucy:* “L.A. at Last”
- 7 **Racing:** International Race of Champions
- 11 *Music Machine*
- 21 *Motorweek*
- H **Movie:** *Looker*

4:00
- 5 *I Love Lucy:* “Lucy's Italian Movie”
- 11 *Puttin' On the Hits*
- 13 *Nova:* “The Search for the Disappeared”
- 21 *Woodright's Shop*
- 31 *All About TV*
- M **Movie:** *Iron Eagle*
- S **Movie:** *The Biko Inquest*

4:30
- 2 **Golf:** Memphis Classic
- 5 *I Love Lucy:* “Lucy Raises Tulips”
- 7 *Wide World of Sports*
- 11 *Dance Fever*
- 21 *This Old House*
- 31 *Cityscope*

5:00
- 4 *Super Chargers*
- 5 *What's Happening Now?*
- 9 Wrestling
- 11 *One Big Family*
- 13 *Innovation:* “Can We Live in Space?”
- 21 *Doctor Who*
- 31 *Japan: The Living Tradition*

- H *First Offender*

5:30
- 4 *New Newlywed Game*
- 5 *Small Wonder*
- 11 *What a Country*
- 13 *Bodywatch:* “Sports Without Pain.” The most common sports injuries, how to avoid them, and how to heal them.
- 31 *Looking East*

6:00
- 2 *The People*
- 4 7 News
- 5 *9 to 5*
- 9 *New Gidget*
- 11 *Fame*
- 13 *National Audubon Society Special:* “Condor”
- 31 *Images/Imagenes*
- H **Movie:** *The Bride*
- M **Movie:** *Megaforce*
- S **Movie:** *Young Sherlock Holmes*

6:15
- 21 *Blake's Seven*

6:30
- 2 4 7 News
- 5 *Taxi*
- 9 *It's a Living*
- 31 *In Black and White*

7:00
- 2 **Special:** *Whats Going On?*
- 4 *Strictly Business*
- 5 *Mission: Impossible*
- 7 *Siskel & Ebert & the Movies*
- 9 *Mama's Family*
- 11 *Tales From the Darkside*
- 13 *Newton's Apple*

7:30
- 4 *Throb*
- 7 *New York Views*
- 9 **Baseball:** Mets vs. Montreal
- 11 *Charles in Charge*
- 13 *Wild America*
- 31 *Computer Show*

8:00
- 2 **Movie:** *Still of the Night* (1982). Meryl Streep.
- 4 *Facts of Life*
- 5 *Down and Out in Beverly Hills*
- 7 *Webster*
- 11 **Movie:** *Victor/Victoria* (1982). Julie Andrews. Hilarious musical-comedy about a female singer who impersonates a man impersonating a woman in order to be a show business success; Andrews is terrific.
- 13 *Granby's Primates: A Captive Life.* The story of five species of primates at the Granby Zoo in Quebec, Canada, and how their lives were improved by building new habitats for them.
- 21 *All Creatures Great and Small*
- 31 *Upstairs, Downstairs*
- H **Movie:** *Psycho III*
- M **Movie:** *The Gauntlet*
- N **Movie:** *The Outlaw*
- S **Movie:** *Friday the 13th, Part VI: Jason Lives*

8:30
- 4 *227*
- 5 *Beans Baxter*
- 7 **Movie:** *Chapter II* (1979). Marsha Mason, James Caan.
- 13 *The Secret Diary of Adrian Mole*

9:00
- 4 *Golden Girls*
- 5 *Werewolf*
- 13 *Mystery!: The Adventures of Sherlock Holmes*
- 21 *The Good Neighbors*
- 31 *Secret Agent*

9:30
- 4 *Amen*
- 5 *Karen's Song*
- 21 *Mother and Son*
- H **Boxing:** Mike Tyson vs. Tony Tucker (live)
- S *Best of Bizarre*

10:00
- 2 *West 57th*
- 4 *Hunter*
- 5 News
- 13 *Film on Film*
- 21 *Agony*
- 31 *Blake's Seven*
- M **Movie:** *Breaking Away*
- N **Movie:** *Came a Hot Friday*
- S *The Pointer Sisters in Paris*

10:15
- 9 *Kiner's Korner*

10:30
- 5 *Sports Extra*
- 11 News
- 21 *Butterflies*

11:00
- 2 4 7 News
- 5 **Movie:** *Chinatown* (1974). Jack Nicholson.
- 9 *Benny Hill*
- 11 **Movie:** *The Killer Elite* (1975). James Caan.
- 13 **Movie:** *The Citadel* (1938). Robert Donat, Rosalind Russell.
- 21 *Monty Python*
- 31 *Eye on Dance*
- H **Movie:** *Used Cars*
- S **Movie:** *Emmanuelle*

11:30
- 4 *Saturday Night Live*
- 7 News
- 9 **Movie:** *Ghoulies* (1985). Peter Liapis.
- 21 **Movie:** *Rhythm Romance* (1939). Bob Hope.
- 31 *State of the Arts*

11:45
- 2 **Movie:** *Death Follows a Psycho* (1973). Ben Murphy.
- 7 **Movie:** *The Purple Rose of Cairo* (1985). Mia Farrow.
- M **Movie:** *Out of Bounds*

12 MIDNIGHT
- N **Movie:** *Le Beau Mariage*

12:45 a.m.
- S **Movie:** *The Longshot*

1:00 a.m.
- 4 *Ask Dr. Ruth*
- 11 *Forgotten Children of the 80s*
- H **Movie:** *Tuff Turf*

1:20 a.m.
- M **Movie:** *The Long Dark Night*

1:30 a.m.
- 4 *Off the Wall*
- 5 **Movie:** *The Carpetbaggers* (1964). George Peppard.
- 7 **Movie:** *Family Plot* (1976). Karen Black.
- 9 *Saturday Night Live*

1:55 a.m.
- 2 News

2:00 a.m.
- 4 *Dancin' to the Hits*
- 11 News

2:25 a.m.
- S **Movie:** *The Biko Inquest*

2:30 a.m.
- 4 *Snicker Theater*
- 9 *B.J. and the Bear*
- 11 **Movie:** *Treachery and Greed on the Planet of the Apes* (1974). Roddy McDowall.

2:40 a.m.
- 2 **Movie:** *Ransom for Alice* (1977). Gil Gerard.

2:55 a.m.
- H **Movie:** *Final Justice*

3:05 a.m.
- M **Movie:** *Snow Bunnies*

3:40 a.m.
- 7 **Movie:** *Trade Winds* (1938). Fredric March.

4:15 a.m.
- S **Movie:** *Woman of the River*

4:22 a.m.
- 2 **Movie:** *The Desperate Miles* (1975). Tony Musante.

4:30 a.m.
- 9 *Return of the Saint*
- 11 *F-Troop*
- H **Movie:** *Psycho III*

4:35 a.m.
- M **Movie:** *The Gauntlet*

5:00 a.m.
- 4 *Ben Casey*
- 9 News
- 11 *Insight*

5:30 a.m.
- 7 *New York Views*
- 9 11 News

SUN., AUG. 2

6:00 a.m.
- 4 *Joy of Gardening*
- 5 *Hour of Power*
- 7 *Greatest Sports Legends*
- 9 *In Depth*
- 11 *Christopher Close-up*
- S *Joey and Redhawk*

6:05 a.m.
- H **Movie:** *Haunted Honeymoon*

6:15 a.m.
- 11 *Davey and Goliath*

6:30 a.m.
- 2 *Community*
- 4 *Today in New York*
- 7 *Christopher Close-up*
- 9 *New Jersey People*
- 11 *Christian Science*
- M **Movie:** *Music in My Heart*
- S *The House at 12 Rose Street*

7:00 a.m.
- 2 *Young Universe*
- 4 *Funtastic World*
- 5 *Jimmy Swaggart*
- 7 *Faith for Today*
- 9 *Face-off*
- 11 *Gospel Hour*

7:30 a.m.
- 2 *Way to Go*
- 7 *This Is the Life*
- 9 *Meet the Mayors*
- 13 *Sesame Street*
- H *The Adventures of Curious George*
- S **Movie:** *The Quinns*

8:00 a.m.
- 2 *For Our Times*
- 5 *Oral Roberts*

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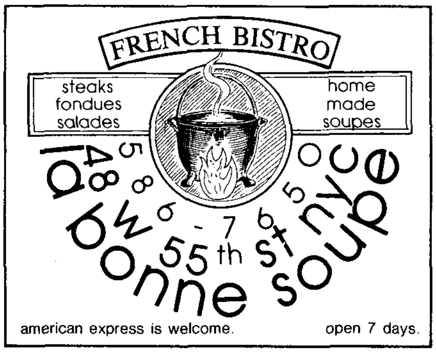
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TELEVISION

7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming
H *Fraggle Rock*
M **Movie:** *The Chosen*

8:30 a.m.
2 *Wall Street Journal*
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 News
4 *Visiones*
5 *McCreary Report*
7 *Showcase of Homes*
9 *World Tomorrow*
11 *Inhumanoids*
13 *Sesame Street*
21 *National Geographic*
H **Movie:** *Violets Are Blue*
S *Shelley Duvall's Tall Tales & Legends: Ponce de León*

9:30 a.m.
4 *Positively Black*
7 *World of Photography*
9 *Hour of Power*
11 *Jem*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top Ten*
11 *Bionic Six*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
M **Movie:** *Nothing in Common*
S **Movie:** *The Assisi Underground*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
9 *The Monkees*
11 **Movie:** *Hit the Ice* (1943)
13 *Soapbox With Tom Cottle*
21 *Inside Albany*
H **Movie:** *Finnegan Begin Again*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Tarzan and the Hunters* (1947). Johnny Weissmuller.
7 *News Conference*
9 *New Gidget*
13 *The Secret Diary of Adrian Mole*
21 *Washington Week*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
9 *Sunday Morning Funnies*
13 *Granby's Primates*
21 *Wall $treet Week*

12 NOON
2 *Cover Story*
4 *First Estate*
11 **Special:** *National Geographic on Assignment*
13 *This Old House*
21 *Adam Smith*
M *Max Headroom Show*
S *The Paper Chase*

12:30
2 **Movie:** *Pine Canyon Is Burning* (1977)
4 *Headlines on Trial*
5 **Movie:** *Winning* (1969). Paul Newman.
7 *Business World*
13 *Inside Albany*
21 *Wild America*
H **Movie:** *The Oklahoma City Dolls*
M **Movie:** *The Elephant Man*

1:00
4 *Fight Back*
7 *Like It Is*
9 *This Week in Baseball*
11 **Movie:** *The Incredible Shrinking Woman* (1981). Lily Tomlin.
13 *Firing Line*
21 *Nature*
S **Movie:** *An American in Paris*

1:30
4 *Essence Special*
9 **Baseball:** Mets vs. Montreal

2:00
2 *Sports Sunday*
4 **Special:** *Deja View III—A 60s Video Album*
7 *Ebony/Jet Showcase*
13 *A Prairie Home Companion*
21 *We'll Meet Again*
31 *World TV Presents*

2:30
7 **Racing:** Michican "500" Cart Auto Race
H *Who Loves Amy Tonight?*
M **Movie:** *Threesome*

3:00
5 **Movie:** *Warlords of Atlantis* (1978)
11 **Movie:** *Animal House* (1978). John Belushi.
21 *The Collectors*
31 *Washington Week in Review*
H **Movie:** *The Karate Kid Part II*
S **Movie:** *Mask*

3:30
21 *Madeleine Cooks*
31 *Ask Congress*

4:00
2 **Golf:** Memphis Classic
4 *Wacky World of Sports*
13 *Evening at Pops*
21 *Great Chefs*
31 *Tony Brown's Journal*

4:30
4 *Heroes*
9 *Greats of the Game*
21 *Louisiana Cookin'*
31 *World Chronicle*
M **Movie:** *Gilda*

5:00
4 *Sportsworld*
5 **Movie:** *The Detective* (1968). Frank Sinatra.
9 *Buck Rogers*
11 *Fame*
13 *War*
21 *Hometime*
31 *Hello Jerusalem*
H *Fraggle Rock*
S **Movie:** *Fletch*

5:30
21 *This Old House*
H **Movie:** *Haunted Honeymoon*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *The Blues Brothers* (1980). John Belushi.
13 *Currents:* "Toying With Kids"
21 *Nova*
31 *U.S. Nippon Newscope*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week*
M **Movie:** *Moon Over Miami*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *South American Journey*
21 *The Great Space Race*
31 *Japanese Theatre*
H **Movie:** *War Games*
S *Shelley Duvall's Tall Tales & Legends: Ponce de León*

8:00
2 **Special:** *Murder, She Wrote*
4 *Cameo by Night*
5 *Married . . . With Children*
9 *David Toma*
13 *National Audubon Society Special*
21 *Arctic Window*
31 *Three Generations of the Blues:* "The Men"
M **Movie:** *Nothing in Common*
N **Movie:** *Crossover Dreams*
S **Movie:** *The Gauntlet*

8:30
5 *Duet*
9 *Face-off*
11 *Lifestyles of the Rich and Famous*

9:00
4 **Movie:** *Three on a Match* (1985)
5 *Mr. President*
7 **Movie:** *Between Two Women* (1986). Farrah Fawcett.
9 *New Jersey People*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Explore*
31 *Three Generations of the Blues:* "The Women"
H **Movie:** *Violets Are Blue*

9:30
2 **Movie:** *Into Thin Air* (1985). Ellen Burstyn.
5 *Tracey Ullman Show*
9 *In Depth*
11 *Run Away With the Rich and Famous*

10:00
5 11 News
9 *Straight Talk*
13 *Monty Python*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *International TV*
M *The Legendary Ladies*
N **Movie:** *The Marquis of O*
S **Movie:** *The Assisi Underground*

10:30
5 Sports
11 *At the Movies*
13 *Alive From Off Center:*"Steps"
H *America Undercover:*"Vigilante: Right or Wrong?"

11:00
4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *Independent Focus*
21 *Nanny*
M **Movie:** *Klute*

11:30
2 7 News
4 *Sports Machine*
9 *It Is Written*
11 *The Honeymooners*
H **Movie:** *Salvador*

11:45
2 News
7 Sports

12 MIDNIGHT
4 *Sports Pros and Cons*
5 *Solid Gold*
7 **Movie:** *The Abominable Dr. Phibes* (1971). Vincent Price.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Alive From Off Center*
N **Movie:** *Desert Hearts*
S **Movie:** *Mask*

12:15 a.m.
2 Sports

12:30 a.m.
2 *Rockford Files*
4 *Circle of Fear*

1:00 a.m.
4 *Visiones*
5 *Charlie's Angels*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
M **Movie:** *The Imagemaker*

1:30 a.m.
2 *Peter Gunn*
4 *First Estate*
11 News
H **Movie:** *Sunset Strip*

2:00 a.m.
2 *Mr. Lucky*
5 *Christian Children's Fund*
7 **Movie:** *Wuthering Heights* (1970). Timothy Dalton.
9 **Movie:** *Modesty Blaise* (1966). Dirk Bogarde.
11 **Movie:** *Superbug* (1975). Robert Mark.

2:05 a.m.
S *Best of Bizarre*

2:30 a.m.
5 *Save the Children*
S **Movie:** *Fletch*

2:35 a.m.
M *Max Headroom Show*

3:00 a.m.
H **Movie:** *The Karate Kid Part II*

3:05 a.m.
M **Movie:** *Porky's Revenge*

4:00 a.m.
7 *Tales of the Unexpected*
9 *Return of the Saint*
11 *Twilight Zone*

4:30 a.m.
7 *Card Sharks*
11 *Twilight Zone*
S *The Paper Chase*

4:40 a.m.
M **Movie:** *Cheech & Chong's Nice Dreams*

4:55 a.m.
H **Movie:** *War Games*

5:00 a.m.
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
S **Movie:** *The Quinns*

NEW YORK TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Display ads are available at $280 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Caryn Martin for display information and billing procedures. Contact Nancy Engberg for line listing insertions.** All ads accepted at the discretion of the publisher. Write **Town & Country Properties Department,** New York Magazine, 755 Second Ave., NY, NY 10017, or Call 212-971-3155.

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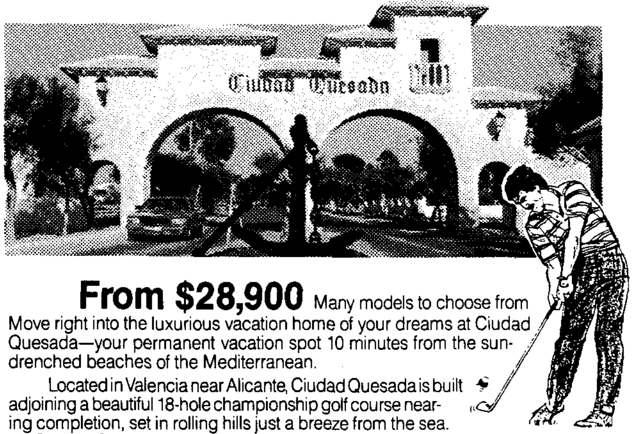

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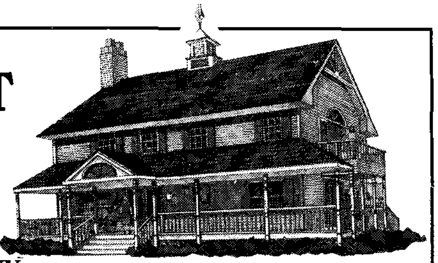

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New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00** per line, one-time ad; **$24.50** per line, four-time ad; **$24.25** per line, seven-time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Las Vegas Businessman—Gentleman, formerly NY, in town often, 31, 6'2", Jewish. Seeks bright, pretty, cheerful lady who loves sports plus sunshine and would relocate if a serious relationship developed. Photo/phone/bio. NYM F459.

Very Handsome Attorney—Nice guy, 34, Jewish, seeks beautiful, intelligent woman, 25-33, to share all the good things in life. Photo/bio/phone. NYM W806.

Former Model, Blond—Spirited, sexy, quick-witted, well-bred, stylish, 30. Enjoys Dire Straits, fine films, world travel, staying in shape, downtown bars, and openings. Seeks handsome, fit man under 40, 5'9" and up, who is imaginative, exciting, and passionate. No drug dependence. Note/photo/phone. NYM K377.

A Marriage-Minded, Loving MD—Entrepreneur, seeks a romantic cure. A rare blend of sensitivity, handsome looks, sincerity, super success, sophistication, slim, 30's, Jewish, funny. Seeks ar internal/external beauty with soul, 32 or under, slim, non-smoking, to share chemistry, love and so much more. So let's meet your parents. First a photo. NYM F462.

Any Jewish Athletes?—Slim, attractive woman, 27, 5'8", from NJ, seeks male counterpart, 26-31. Non-smoker. Letter/phone/photo. NYM R658.

Nice Guys Finish First—Successful ad exec, Jewish, 38, 6', with boyish good looks and charm, great sense of humor. Seeks pretty, trim Jewish lady, 28-34, with heart of gold and desire for commitment. Note/phone/recent photo. Thanks. NYM R669.

Beautiful Writer/Producer—30, slim, shapely 5'6", Jewish. Casting for male lead in "Last Show"-type romance. Must be handsome, warm, witty, perceptive and professional. Photo, please. NYM F460.

The Good, The Bad And The Pretty—30's, art and film schools grad, caring, capable, good looks, health, mind, values, sense of humor (bad: smoking, slight workaholism). Seeks attractive man of similar age and qualities, hoping two not totally conventional people will make a lasting success of the traditional goals. NYM R696.

Professional Woman—Desires To Connect with vital, cultured man, 50-62, capable of emotional intimacy and fun. NYM R713.

Quite Simply—This woman (artist designer, 35, very slim and attractive, 5'9") is seeking her man of character. Purpose: hopefully to fall in love and build a life together. Marriage-minded. Note/phone. NYM R657.

Perhaps Love?—Warm, caring, giving, affectionate Jewish man, romantic, creative witty, good-looking, successfu businessman/consultant, young 54. Enjoys the beach, sailing, country inns, picnics, cooking, dining, fine wines, theater music, art/galleries, quiet times, conversation, having fun with someone special Seeking a very pretty, sexy, warm, giving spontaneous, intelligent woman, 35-46 Note/phone/photo please. NYM R674.

Attractive, Slender, 5'3" MD—European, non-religious Jew, 50 but looks 40, enjoys beaches, theater, sailing. Seeks non-smoker, insightful man, 45-60. Note/photo. NYM W841.

Attractive, Fun-Loving—Professional, 29, non-smoker, looking for quality male who is handsome, mature and fun with subtle strength and character. Photo/note/phone. NYM R531.

Creative, Giving, Spirited—Playful, Ivy-educated Jewish woman, 34, great looks, muscles, mind - passion for music and people, loves film, photography, dance, writing, travel, camping. Desires companionable, strong and gentle man, happy and handsome, intelligent and artistic with lust for life, serious values and laughing eyes for best friend, inspired lover and adventurer. Let's balance our brilliant careers, marry our fortunes together. RSVP. Photo helpful. NYM R689.

Daring, Attractive, Sophisticated—Woman in the world of finance. Tall, mid-30's, financially independent, physically fit and in excellent health. Enjoys the performing arts, dabbles in the fine arts, a gourmet cook. Warm. A good sense of humor (a necessity to survive in Manhattan). Looking for a man to share my life with. Personal note/phone. Photo appreciated. NYM W849.

Best Buddy - Please Apply!—Petite, classy, pretty, zesty size 10, seeks single male, 50-60, secure, bright, fun. Bio/phone/photo to: NYM H041.

Black, Stunningly Beautiful—Intelligent,
51-year-old health professional. Seeking
equally handsome and intelligent pro-
essional white man for a serious relation-
hip. I am a practicing Catholic, looking
or a man with traditional values not jaded
y past experiences, who can still be sensi-
ive. NYM R679.

ored—With the simple delights extolled
n these ads (walks, talks, hugs), this com-
licated, sexy, tall Manhattan woman, 40,
eeks a life that is at once a lot more noble
nd a lot more trashy. NYM W843.

emale Football Fan—Seeking partner to
hare fall season. Tall, slim, very attractive,
thletic, spirited female, looking for 29-37,
ll, attractive, energetic male. Note/
hoto. NYM W852.

emale Resident MD—35, adventurous
nd energetic, seeks professional man,
-40, to share good times. Photo appreci-
ed. POB 806, Madison Sq. Sta, NY, NY
159.

un-Loving, Blue-Eyed—Blond female,
, North Carolina native who likes the
ets, music, dancing, sports, reading,
ovies, Al Pacino, playing pool, is 5'1",
ce-looking, Sagittarius, serious, funny.
ould like to meet someone, 35-42, who
sensitive, honest, likes Streisand,
ringsteen to country music, likes to
ugh and looks good in jeans. Note/
oto/phone, please. NYM T050.

nny Lady—30, seeks deep...drop me a
e - they charge by them! NYM W796.

ndsome, Successful Jewish Doctor—
needs an attractive, smart, traditional,
vish professional woman to age 31, to
y house and chess. NYM R656.

Beauty, Brains, Class—Warmth, non-intimidating, Jewish, early 30's, seeks emotionally mature man, 35-45, tall, funny, affectionate, attractive, successful. Photo/note. Will reciprocate. NYM W848.

Believe In Magic And Happy Endings?—Widow, 5'3", blond, blue eyes, slim, attractive, exciting, elegant, caring, Jewish. Desires intelligent, successful, quality man, 55-65, for happy times and committed relationship. Photo. NYM R614.

Classy Black Female—35, seeks very secure, cultured white man. NYM R623.

Dark-Haired, Blue-Eyed Professional—Female. Bright, warm, energetic. Enjoys traveling, theater, music. Seek successful, dynamic, caring male, 42-52, to share it all. NYM H057.

Dazzling, Dynamic, Discerning—Tall, elegant, natural beauty, early 40's, in great shape from head to toe, athletic, successful, accomplished, passionate, with an irreverent sense of humor and little patience for polyester anything. Would love to meet a gentlemen of exceptional character, substance, intelligence and style, who is unencumbered and commitment-minded. Non-smoker please. Photo/note/phone. NYM W842.

Dear Diary—He is real tall, so handsome and has style, dignity and solid values. He's successful, affluent (so am I), outgoing (45-55), with many interests - we're so much alike! Note/photo. NYM R692.

Decent, Warm, Stable—Professional male, 41, Jewish, fine sense of humor, would enjoy a permanent romantic relationship with bright professional female, 28-38, trim and very pretty. Letter please/photo optional. NY/NJ. NYM R717.

Dynamic But Sensitive—Successful male entrepreneur, non-smoker, multifaceted, enjoys tennis, piano and guitar, early 50's but looks much younger. Seeking special, complementary woman, late 20's to early 40's, 5'6" or less, with heart. Photo helpful. NYM W836.

Golfer? Bridge Player?—Art lover? Recently widowed, loves to share same with educated Jewish man, 70ish. NYM R705.

Good Companion—56, athletic, successful, British education, seeks slim, young woman for friendship and romance. Photo important. NYM H046.

Handsome Jewish Businessman—32, witty, cultured, dynamic. Enjoys sports, art, jazz, dancing. Seeks slim, pretty female, 23-35. Photo. NYM R670.

Handsome Jewish Male—32, seeks ethical female in 20's - model type - for commitment. Photo/note. NYM E004.

Handsome Jewish Professional—42, seeks female counterpart. Commitment-minded. Photo/bio/phone. NYM R629.

Handsome LI Bachelor—46, seeks loving lady, 25-40, who loves the beach and mellow black music. Race unimportant. Photo/phone/note. NYM H049.

Handsome, Passionate, Blue-Eyed Man—27, warm, creative, very intelligent, Jewish. Seeks trim, attractive, spirited woman, 23-29. Photo/note. NYM R678.

Handsome, Pragmatic—Jewish professional, 37, seeks pretty-shaped woman of substance, to 33. Photo. NYM D001.

Attractive, Professional Male—Very successful, outgoing, 6', late 40's. Seeks caring, intelligent, attractive female, 35-45. Photo/phone. POB 157, Marmaroneck, NY 10543.

Attractive, Tall, Slender Lady—With rich and happy personal and professional life to share fun and interest in relationship of mutual appreciation with an interesting and caring man, age 45-58. NYM E001.

Attractive, Curious, Kind—32, professional woman with passion for life, seeks adventursome man, 30-45, who is not afraid of connection and commitment. NYM R686.

Attractive, Bright Brunette—30's, warm, sense of humor, professional. Enjoys dancing, films, travel, reading. Seeks bright man with sensitivity, humor, desire for marriage/family, 30's-40's. NYM R672.

Attractive, Slender, Blue-Eyed Blond—Warm, caring, intelligent woman, 34, enjoys running, skiing, hiking and schmoozing. Seeks attractive, intelligent man. Photo/note. NYM W855.

Bright And Beautiful—Creative professional woman, 39, 5'9", slim, tawny hair, hazel eyes. Seeks attractive, well-educated man of strong character, quick wit, 34-48, equally healthy in mind and body. Photo appreciated. NYM R680.

Brilliant, Handsome, Huggable—Successful Jewish business executive, 6'1", age 33. Very athletic but also slows down for romance, entertainment and dining. Seeks confident, sophisticated and affectionate woman with Cover Girl looks and Ivy League mind. Photo/phone. NYM R652.

Bruce, Ballet, Candlelight—The great outdoors. Irish-Catholic, 32, petite, loves life. Please be normal. Note/phone/photo. NYM W860.

Charming, Attractive Lady—Seeks tall, intelligent Jewish gentleman, 45-55, for friendship and fun. Note/phone/photo. NYM R702.

Considered Well-Adjusted—And good-looking and fun to be with, seeking similar pretty lady, 40ish plus, for all seasons. NYM R642.

Couch Potato Seeks Sweet Potato—This warm, attractive spud, 43, 5'9", 155 lb, successful professional (PhD), is a health-conscious non-smoker who loves old movies. Yam ready for woman to love, marry, and have tater tot(s). NYM A002.

Handsome Businessman—And classical pianist, 31, seeks special female. I love reading, working out, the beach and laughing. Note/photo/phone. NYM E007.

Handsome Businessman, 31—Warm, sensitive. Seeks beautiful woman to enjoy theater, romantic dinners, cuddling under a beautiful sunset. Photo. NYM R708.

Handsome European Globetrotter—30, 6'1", residing interchangeably in Manhattan, northern CA (presently) and Europe. Seeks a stunning, bright and gregarious female, 24-35. I love skiing, tennis, golf and hang-gliding, as well as cultured people, running my own business and nursing my dog in the morning. Interested?? Photo/bio. NYM R671.

Attractive, Serious, Divorced Father—46, 6'1", 185 lbs, receptive to independent, mature, career and health-oriented, Jewish woman in her 30's, for ultimate marriage. Note/phone/photo. NYM R645.

Attractive, Ivy PhD—31, creative, seeks huggable, marriage-minded man, 28-30 with certifiable sense of humor. NYM H053.

Attractive, High-Spirited—48, "woman", seeks sharing relationship. NYM R684.

Award-Winning Artist/Designer—Cute, bright, ambitious, travels. Seeks successful NYC man, 35-45, trim, witty - artistic, entrepreneurial or both - for romance amidst our busy schedules. Photo/phone/note. Manhattan preferred. NYM W851.

Beautiful Design Director—Financially secure, 32, children, LI. Loves life, picnics under stars, quiet beaches, classical/jazz/ballet. Yearns for gentle, intelligent man to share all - communication, contentment, marriage. NYM R683.

California TV Model, RN—Seeks mate. I'm a 10, moving to NY and successful. Please be caring, successful and like theater, travel and laughing. NYM H050.

Can Successful Writer—Vibrant, petite, meet man as passionate about work, ideas, friendship as she is? Are you 42-57, single, eager to share hiking, biking, art, exotic travel, books, tenderness, curiosity? I've no children; yours welcome. NYM H042.

Caring, Successful Male—Young 52. Divorced, smart, sensual, good-looking exec. Medium height, build; non-athletic. Enjoy NY culture, travel; non-religious. Seek interesting, intelligent, accomplished, lovely lady - somewhat compatible. NYM R662.

Caring, Successful, Independent—Professional, seeking man, 55-65, to share the multiple arts, skiing, tennis and fun. Send personal data/photo. NYM R655.

Champagne And Flowers—Corporate reports and the Wall St. Journal, pinstripes and rock and roll, tennis and sailing. Handsome Jewish MBA, 30's, seeks warm, vivacious, non-smoking woman, to share it all. Photo/note. NYM E009.

Entrepreneur-Lawyer, 40—Built law practice, now starting export company. Seeks gutsy, attractive woman, 22-40, to visit SoHo, shoot pool, discuss novels, escape city on motorcycle. Photo/phone/bio. NYM K306.

European Female—28, smart, pretty, athletic, seeks tall, caring male best friend and lover forever. POB 2206, NYC, 10009.

Exceptional Jewish Lady—Tall, blond, 33, successful, intelligent, sensual, desires sincere, secure, professional Jewish man, 35-45. Photo/phone. NYM R685.

Exec Couch Potato—5'9", slim, smart and pretty. Seeks single, sincere, home-fry type guy, 38-48. No half-baked or stuffed spuds. NYM R666.

Exotic-Looking Manhattan Lady—Very attractive, sincere, bright, witty, non-smoker, Jewish. Enjoys the arts, puzzles, travel, laughing. Seeks very special man, 42-50. Photo helps. NYM R620.

STRICTLY PERSONALS

Hi, Are You A Cute—Intelligent, single Jewish male professional, 30's, who enjoys good food, movies, sports, laughter and good conversation? If so, then this smart, pretty Jewish female, 34, 5'6", is looking for you. Photo a must. NYM R703.

I Want A Girlfriend—29-year-old, white single male, non-yuppie, good-looking, well-built, 5'9", 180 lbs, former athlete, now a successful businessman/entrepreneur who has plenty of dates, desires one special female to share an exceptional friendship, romance and possibly more. I'm intelligent, competitive, romantic, interesting, sincere/nice, generous and basically traditional. I enjoy Westchester living, Manhattan nightlife, Westhampton weekends, as well as quiet, late night dinners, intimate conversation and holding hands. My special lady should be 18-30 years old, sincere, perceptive, sensitive to a man's needs and beautiful. Please send bio, photo (a must) and a phone number. I'm looking forward to meeting you. NYM R575.

I Would Love—To give you a rose from my penthouse garden. I create TV series and am looking for a leading lady for all of life's episodes. I love very full-figured blonds who are bright and athletic, but as long as you're warm and funny, that's great too. I am 35, tall, handsome, Jewish and ready. So send your photo and phone and let's begin Act One. NYM R641.

If You Are-Attractive, under 37, over 5'6", and feel that most men are too callous to understand the special little woman in you, then you might be the person I am looking for. I am Caucasian, slim with a subtle sense of humor, financially very comfortable and I have a European background. Photo please. NYM R499.

Are You Looking—For a vital, attractive, successful woman, seeking an accomplished, intelligent male, 50-60? Contact me. NYM T048.

Attractive, Athletic—Intelligent widowed and looking for a man in his 50's who can make life alive again. Must love travel, theater, culture, conversation and, above all, sailing. Non-smoker; not too tall preferred. Bio/photo. NYM W850

Let's Enjoy Summer—Tanglewood, mostly Mozart, biking, long walks and the ocean. Very pretty, bright, fun-loving Jewish female, 37, seeks warm, intelligent, personable Jewish male, 38-45, for summer pleasures and a happy future. NYM H055.

Intelligent, Single, White—Jewish female living in Manhattan. Lots of interests. Terrific companion and friend, looking for an important relationship. He must be between 35-47, intelligent, sense of humor, secure and kind. Divorced man with children okay. Seeking serious relationship. Please send photo and phone number. NYM R646.

Monogamous, Spunky, Successful—Adorable gal, 39, wants sensitive, successful, humorous guy, under 50, for caring relationship. Photo. NYM E015.

MD, Jewish, 35—Conservadox, 5'6", handsome, slim, financially secure, seeks bright, attractive Jewish female, to age 30, for permanent relationship. Photo necessary; will reciprocate. NYM W845.

5'9", Pretty, Slim-Educated Jewish female, 40, 2 kids, seeks tall, successful Jewish male, 40-55 to share life. NYM R627.

Attractive Blond With Brains—Single NYC woman, 37, slim with great sense of humor, love for adventure and the good life. Mr. Right must be successful, sensitive, optimistic and quick to smile. Champagne and caviar or light beer and chili dogs. No polyesters. Bio/photo/phone. NYM R643.

Attractive, Energetic, Successful—Professional, single Jewish female, 25, seeks handsome, successful, sensitive, kind, fit, single Jewish male, 25-35, with sense of humor and love of life, for serious relationship and marriage. Photo/phone/note a must. POB 1524, NYC, 10013.

Ravishing Italian-American Grandma—Seeks special man, 65 plus, our last chance to enjoy all there was never any time for. NYM R699.

Retired Professional Woman—Mid 60's, tall, slender. Seeks sensitive, intelligent gentleman with sense of humor and romantic nature. NYM R667.

Sensitive, Creative, Honest—Healthy, 6', Jewish male, 40. Enjoys skiing, cycling, sailing, music, movies, photography. There's even more but you'll have to write. Non-smoker. Photo. NYM R710.

Let's Have A Catch!—Sincere, warm, attractive lady, 32, 5'5", slim, still one quarter tomboy and a southpaw who is looking for lasting pal with own mitt. If you are a warm, loving, friendly, athletic, slightly shy and adorable Jewish guy who is emotionally secure and successful, I'd love to hear from you. Photo. NYM R663.

Literate, Young-Looking—Jewish, 41, pretty, full-figured. Seeks love, marriage. Democrats only. NYM R630.

Hey!—Enter this million dollar contest! Are you between 30 and 45? Leggy? Attractive face and figure? Like outdoors, beach and sailing? Sensual and loving? Live in CT or Westchester? Like dining and travel? Believe in monogomy and fidelity? If all your answers are "yes", you may win this 60-year-old (going on 40) millionaire, who is the most caring man you ever met! Sorry --- only one first prize! Letter and picture a must. Reply NYM R716.

NJ Model—American-European, college grad, 23, seeks sincere, non-smoking professional gentleman. Photo. NYM R631.

Non-Princess—Seeks worthy king for mutual pampering. Svelte stunner, Jewish, 34, 5'9", loves dry wine, wry wit, ski, sail, Paris, Rio, a good read. Us: friends first/babies/bliss! NYM A003.

Very Beautiful, Tall—Elegant, sophisticated Jewish woman of intelligence and class, with wonderful infant, wishes to meet handsome, very successful Jewish man (35-42) who wants the love and responsibility that family means. NYM W853.

Another Jewish MD!!—This one's 32, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady. If possible, photo. NYM R639.

Handsome—Divorced, special man, an articulate, caring, romantic, gentle person with an outrageous wit. Happy and fit (late 40's), 5'10", millionaire developer/arbitrator. Would love to meet an elegant, warm, strikingly beautiful, adventurous, laid-back, marriage-minded young lady (late 20's-30's). Recent photo please. NYM R651.

Mid 50's, Specialist MD—5'10", wishes to meet tallish, athletic, college-degreed female (40 and under), unencumbered by children, from metropolitan NY. Photo/phone and a literate, neatly written response a must. NYM R681.

Pretty Blond, Blue-Eyed Professional—Desires warm, witty, fun-loving, romantic male, 28-38. Let's share a romantic evening and possibly more. Photo appreciated. Note/phone. NYM R694.

Pretty Blond, English—Female, blue eyes, slim, 34. Like to meet man, 34-42. Photo/phone. NYM R632.

Seeking Tall Guy—I am hoping to meet a terrific man, at least 6' tall, 55 plus, dynamic, both feet on the ground. I'm in my upper 40's, good to look at, sensuous, fun to be with, today's woman with old-fashioned values. I am Protestant. Be what you are comfortable with. NYM W846.

Serious But Funny—Male professional, 41, seeks a high-spirited woman of any age. Enjoys bicycling, old movies and good conversation. Would love to share them with a lively, interesting, woman. NYM R539.

Handsome White Doctor—35, seeks intelligent white female, 25-35, for possible lasting relationship. Please send letter/phone. Photo a must. NYM R624.

Looking For Mr. Write—Blond, blue-eyed, career-oriented lady, 35, 5'8", seeks caring, bright, single male, 35 plus, who loves laughter, dogs and Santa Claus. No drugs. NYM H054.

Lovable, Outgoing CPA—29, 6'0", Jewish, good-looking, athletic and witty. Seeks really cute, spunky, intelligent, professional female for outstanding relationship. Photo helpful. NYM H059.

Happy, Lovable Blond—Very wealthy, lady widow, tall and slim. I live 5 minutes from George Washington Bridge and have 3 residences to share with fun, athletic man, he must be 6' or over, approximately 49-65 and successful. Note and photo a plus. NYM K376.

Happy-Go-Lucky, Huggable—CT executive, seeks confident, fun-loving CT woman to share hugs, romance and great times together. NYM R661.

Heartache? Cardiologist—Funny, warm, interesting, sincere, dynamic, sharing, charismatic. Beach-workout-tennis buff, seeks happy, alluring, smart, slim, wholesome woman around 5'4", 25-33. Photo, photo. NYM R622.

NY Newcomer—40's, good-looking, fit female, Ivy League (doesn't show), seeks unconventional man for opera, outdoors, tennis, travel, laughs. NYM R615.

Objective: Baby—Professional man, 48, financially secure, wishes to meet woman to help, have and raise a child. Let's talk. NYM W857.

The Right Stuff—Successful Jewish entrepreneur, Roger Moore look-alike, in early 50's, looks and acts much younger, 5'10", 165 lbs. You are beautiful, sexy, mid 30's, joie de vivre, used to the finer things. I have no time for frivolous relationships but will give completely to the woman who meets my qualifications. If you are the "Right Stuff," don't pass me by. You won't be sorry. Recent photo and phone number are musts. NYM F461.

Lively, Lovely Canadian—Intelligent, sexy, caring professional, 29, Jewish. Seeking similarly single, soulful man, 25-40. Note/photo. NYM R709.

Looking For Brains, Brawn And Bucks—Financially secure strawberry blond with JD degree seeks tall, physically fit man, 39-51. Must be successful, have sense of humor and like nightlife. NYM W861.

Lovely, Intelligent Woman—49, seeks male for friendship/love. NYM R613.

Very Smart, Successful—Jewish lawyer, trim, blue-eyed, boyish 40, deliberate but funny, much loved by dogs, small children and parents. Seeks smart, slim, attractive, Jewish professional woman, 26-32, with good sense of humor. Must be willing to lie about how we met. Photo/note/phone. NYM H051.

Very Special Woman—Ready to give up...almost! 30, very attractive, loving, intelligent, funny, sensitive, passionate and a lot of fun. Loves theater, music, photography and romance. Looking for man, 32-42, with similar traits. Hurry up please, time is running out and I don't think they take Jewish women in convents. Photo (must)/phone/bio please. NYM R688.

Tender, Passionate, Caring—Editor, 39, values honesty and intelligence in a man, leavened with playfulness, a good sense of humor. I am a slender woman, 5'8", dark hair, blue eyes, seeking friendship, intimacy, marriage with the right man. NYM R707.

Terrific Renaissance Lady—Loves swimming, cuddling, music and much more. Looking for warm, compassionate, energetic, gentle man. 38-55, for friend, love and marriage. NYM A0004.

Lovely, Attractive, Lively—Gal, desires intelligent, handsome, warm, established male over 45, at least 5'10", for possible relationship. NYM R697.

Male, 30, Intelligent, Stable—Sensitive, seeks intellectual woman for friendship and partnership. NYM T068.

Tall, Handsome, Well-Built—Christian male, 31. Honest, sincere, seeks a tall, attractive female, 25-40. Photo/phone. NYM H056.

Tall, Vibrant, Elegant—Black lady, 62, seeks tall, urbane gentleman, 60 plus, to enjoy arts, museums, dining and a warm, growing relationship. Race unimportant. Photo/phone/note. NYM R691.

Stop! Read This—I'm sensitive, caring and successful, young 45-year-old businessman who's looking to share the outdoors, tennis, dancing and the finer things with a lady in her 30's who wants the same. Photo, please. NYM E010.

Successful, Unpretentious, Handsome—Physician seeks intelligent, classy, pretty, slim and fit female, 28-34, to share the finer things in life. No reply without photo. Will exchange. NYM R650.

TV Exec On The Rise—With major studio. New to NY but not to the best life ha to offer. I'm 30, white male, athletic, creative, motivated, caring and huggable wanting the right woman to share it with You're 20-30, white female, bright, charming, attractive, intelligent with a love o life. Let's make the magic of this city unfold and win an academy award for fu and happiness. NYM R712.

Sexy, Successful Woman—42, Jewish, lawyer, wheeler dealer, works in NY, lives in NJ. Seeks fun-loving, successful, marriage-minded Jewish man to wine, dine and love me. NYM R715.

Sharp Single—Seeks sensitive male for comfortable relationship. Very attractive, successful company president is looking for her counterpart. 45-60. Note/photo/phone. NYM A001.

Active, Outgoing, Very Attractive—Slim, single Jewish female, 25, professional, seeks same in a Jewish male for friendship and romance. Photo please. NYM R714.

Classy, Very Attractive Female—In early 50's, with passion for art, gardening and caring, seeks male companion with similar interests. Sense of humor helpful. NYM R634.

Woman To Woman—Attractive, petite female, LI professional, 35, warm, introspective, humorous, varied interests, positive outlook on life. Seeks sincere relationship with like female non-smoker. Photo/note. NYM R676.

Tall Beautiful—Highly educated blond wants one great man, 30's. NYM R711.

Tall, Dark And Pretty—41 years young, who loves traveling, the countryside, the city, antiques (not me), animals and taking chances (I think). Seeks a tall, single (for now), sensitive man in his 30's or 40's, to share the unknown. NYM E011.

Pretty, Funny, Irish-Italian—Entertainment exec, 34, with a rock 'n roll heart, seeks a smart, funny, attractive man with same. NYM R640.

Pretty Lady—In the arts, Yale grad, 30's. I am blond, shapely. Looking for a man with midwestern sensibilities, 33-45, compassionate, handsome, sense of humor. I love to laugh. Photo, please. NYM R677.

Manly Businessman—Is worldly, 5'10", trim, a vigorous 60, salt and pepper hair, Jewish, divorced. Co-op owner of lovely Brooklyn apartment. Enjoys and can afford the good life both outside and at home and would like to share this enjoyment with the right female. If you are witty, sensual, bright, daring, caring, not over 5'6", trim, any age - respond with photo for the adventure! NYM R637.

Single Male—32, attractive, successful, honest, affectionate and fun to be with. Seeks attractive and compatible female for good times and loving relationship. Note/photo/phone. NYM R654.

Wicked Wise Warm Witty Woman—Just moved back to NYC, 5'8", 50's, successful. Seek man of similar qualities to share pleasures of music, theater, all that life has to offer. Note/phone please. NYM W863.

Wife Wanted—This attractive, sincere professional male, 36, 5'8", 150 lbs, with varied interests including the ocean, outdoors and good conversation, seeks attractive, sincere female who would also like to start a family. NYM E008.

Successful Attorney—42, good-looking, cultured, intelligent, 6', 170 lbs. Wants to meet pretty woman under 33. Photo a must. NYM R704.

Super-Good-Looking Blond—Manhattanite, sexy, slender, successful, eminine, secure, great cook, 40, divorced, ewish, non-smoker, seeks relationship. You are very handsome, successful, 34-48. Photo. NYM R668.

Woman, 50ish—Green eyes, 5'7", slim, Jewish, vivacious college grad, self-employed, loves bridge, tennis, more. Seeking mature, healthy, successful professional/exec male who also believes life is more fun when shared. NYM R675.

Unconventional, Successful—Manhattanite man, 42, 5'7", financially secure with integrity and varied interests: music, travel and adventure. Seeks to meet a beautiful, witty lady, 28-38, for love, marriage and children. Non 9-5 a plus. Photo/phone. NYM R638.

Very Attractive, Divorced Female—50, 5'5", 125 lbs, from NJ, looking for a nice, sincere, non-smoking male, who enjoys dining, dancing, movies, walking and long drives. Photo/note. POB 154, Ridgewood, NJ 07451.

Very Attractive Female—Blue-eyed blond, 5'7", slim, successful, sense of humor, would like to meet equally attractive counterpart, 40-48. Photo/phone/note. NYM E002.

Woman Seeking a Man—30-42, with a Blithe Spirit, able to jump Fences between Sophistication and funk. Let's board the Starlight Express in Common Pursuit of Love Joy. Photo/phone. NYM W775.

One Pretty Woman—Jewish, 49, desires a warm, intelligent sweetie to share life's softer moments. NYM R618.

Oriental Male Exec—31, West Side, Ivy grad, seeks sincere, caring, loving woman, 27-32, for lasting relationship. Photo/note. NYM R700.

Parisienne—Early 40's, outgoing, pretty, successful in business but still an incurable romantic. I am most comfortable with a man 35-50 - if you are sophisticated, loving, attractive, a bientot. NYM E003.

Slim, Attractive And Fun-loving—Female, Ivy grad, 29, seeks beau who's loving, honest, with awesome sense of humor. Phone/photo, please. NYM T066.

Smart, Single, Sincere—Male, 32, warm, good sense of humor. Likes the movies, music, sports, reading and experiencing life in NYC. Seeks fun-loving, intelligent, romantic, attractive female for meaningful relationship. Photo/note. NYM R698.

Witty, Humorous Professional—Male, 35, 5'9, warm, bright, sincere. Like to meet fun-loving woman with nice legs, wears heels for romance. Into music, movies, art. Photo please. NYM H052.

Split Personality At 40—Split between living on LI and the sun and fun of Coconut Grove, FL. Very good-looking, 5'6", extremely successful publisher/inventor/artist, loves boating and outdoor sports as well as theater and fine restaurants. Looking for only the best. NYM R633.

Successful Quality Male—36, one of a kind. Good looks, intelligence, educated, 6'. Strong, sensitive, passionate, romantic, loves outdoors; ocean, sailing, music, the Arts, movies and fun times. Desires high calibre lady, 20's-30's, non-smoker, ready smile, up persona, imaginative, intelligence, buoyant, sense of humor, warm, trim but shapely, radiant natural classic beauty and those unseen inner qualities that count so much. Please include photo and phone. NYM R665.

Spanish Female Sought—By slender, LI Wasp male, 30's, photography enthusiast, to write and date. NYM R619.

Very Successful Businesswoman—Attractive professional seeks handsome, good-natured, fine gentleman, single, widower/divorced, 38-62, 5'9"-6'. Note/phone, photo a must. NYM W844.

Vibrant, Vivacious, Voluptuous—Seeks warm, willful, 35-49, with a poet's soul, adventurous mind and the need to reshape horizons. Photo. NYM W858.

Wall Street Securities Analyst—Jewish, 36, attractive, 5'6", Ivy-educated, seeks petite female interested in cultural, intellectual and athletic pursuits, age 25-34. Photo a plus. NYM R682.

Want To Meet Loni Anderson?—Then call Burt. But if you'd like to meet a bright, pretty, slim, warm, laughing green-eyed blond - write me. Please be a terrific Jewish male, 34-42. Photo/bio. NYM E012.

Wanted: Beautiful Redhead—Tall, handsome, athletic, educated, sophisticated and financially successful gentleman, 32, seeks sensual, erudite redhead. Photo and poem. NYM E005.

Warm, Caring And Very Special—Successful, attractive, articulate with wonderful sense of humor, 43, Jewish female. Looking for the same qualities in a man, 46-55, who knows who he is and wants to share it with that special someone. Photo/phone a must. NYM R673.

Warm Sensitive Attractive—Professional woman, 40. Enjoys cycling (stationary), jogging (treadmill), tennis, gardening, cooking, football, ballet, movies, music, theater, long talks, and laughter. Recently separated, but looking for handsome male equal, 35-45, non-smoker to share intimate relationship. Note/phone. NYM W862.

Top Priority:—Family. Warm, approachable, multifaceted Jewish career woman and painter, attractive, feminine, full of life and love. Seeks non-smoker, upper 30's-50's, who thinks clearly, feels strongly, laughs easily and yearns deeply to marry, have/adopt child. Ready-made families welcome. NYM R628.

Touch My Heart—With your letter and you will find love and warmth and a great deal of kindness. This smart, pretty female, 35, seeks a marriage-minded/family-oriented man. Photo. NYM R561.

Sophisticated, Surprising, Sassy—Attractive female, 30's, seeks secure, romantic male who likes surprises. No capezios - and gold chains on snow tires only. POB 4270, Riveredge, NJ 07661.

Professional, Handsome, Successful—Male, 27, fun-loving, adventurous and sincere, who enjoys comedy, beaches, theater and dining out. I'd love to meet a pretty woman, 21-30, of intelligence, substance and character, so we may share laughter, love. Photo/note. NYM W859.

Passionate And Compassionate—Very attractive, trim Renaissance woman with great legs and pizzaz, 39, 5'6", seeks attractive, classy, 40's, Jewish, educated man. Photo a must. NYM R617.

Passionate, Fit, 37—Single male, likes jazz, cars, politics and the village, wants authentic, good-looking woman. NJ/NYC. Photo/note/phone. NYM R687.

Pasta, The 60's, Sunlight—Male, 29, stock analyst who likes those things, seeks female, 36-46, with brains, a sense of humor and outer beauty. NYM R706.

Tired Of Pretty And Vain Men?—I am a 5'10", 35-year-old native New Yorker, rugged and handsome, Jewish professional. Seeking a beautiful, 25-33-year-old, Jewish professional woman, vivacious, seductive and healthy in mind and body, to share life to its fullest. Note/photo/phone. NYM R635.

S.O.S. Sincere - Optimistic - Sensuous—Slender, blond/brunette female under 30, please write to 6', athletic, sincere attorney, early 30's. Photo. NYM W840.

Sweet-Natured, Attractive—Active professional woman, 42, seeks man, 40-50, of integrity, good humor, enthusiasm, and a touch of the gambler in him. NYM R644.

Sparkling, Sexy, Slender—Pretty, NY, divorced professional lady, 50's. Seeks liberated man, intelligent, youthful, warm, to share classical music, liberal politics, walks, talks and the hope for a lasting bond. NYM R621.

Single Male—30, likes music, science, travel, wants pretty female. NYM R659.

Pretty, Witty, Sincere—Ivy charmer, 33, 5'7", thin, cultured and outdoorsy, seeks handsome, monogamous counterpart forever. Photo. NYM R625.

Interested In—Intelligent, accomplished (medicine, law, business, academics), sincere man in late 30's to late 40's, for marriage and family. I am a psychologist and author (Stanford), affluent, Jewish (non-observant), late 30's, petite, very attractive, well-connected, widely interested and interesting. Enjoy all the arts, especially chamber music. Note/photo, please. NYM H045.

Internationally Known—Stunning, elegant Opera Diva, 30's, Jewish. Seeks 40 plus, cultured, intellectual elitist, financially secure, non-smoker, marriage-minded Jewish man. NYM T067.

Jewish Female MD—32, non-smoker, enjoys music, arts and sports, ready for serious relationship. NYM R626.

King Looking For His Queen—I am a 28-year-old Jewish male who is a podiatrist. I enjoy Broadway shows, dining out, movies, exercising (running, body building), golf, walks and let's not forget the Mets. I am a sensitive man who loves to have good times. Hoping to meet a lady for a royal relationship. No smokers please. Phone/note. NYM T056.

Italian Professional Man, 54—5'6", 145 pounds. Seeks slim female, Italian or European background, 32-40, no children. NYM W856.

Kind Jewish MD—33, seeks Jewish female MD, 24-31. to love. NYM E014.

You're Invited—To brunch with me in the country! Only a successful Jewish man, 40-50, who desires a sophisticated, sexy, fun-loving and very attractive CT woman (who loves the NYC pace as well) need RSVP. If you're willing to share laughter/tears and enjoy romantic evenings, dancing, dining, the arts, and the outdoors, perhaps we can find that "special relationship". Photo/note. NYM R664.

ANNOUNCEMENT

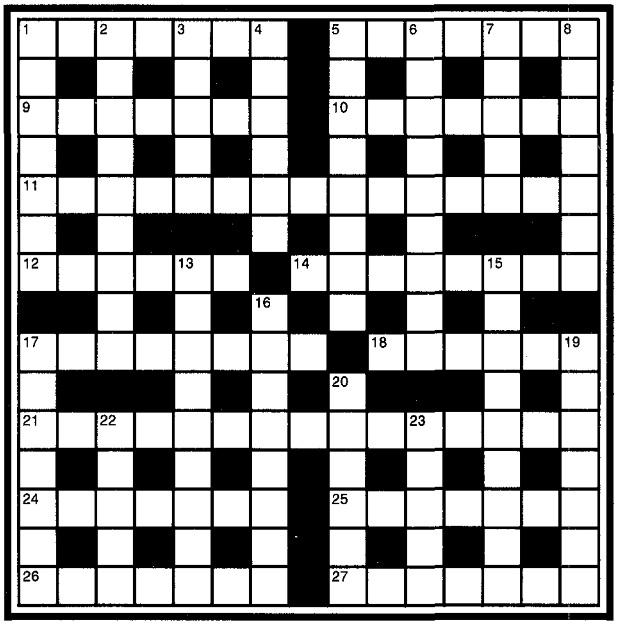
S.A.—I can handle your sass, don't let this opportunity pass. NYM W847.

Thomaz Of Primo's—My hair looks awful. Where did you go? NYM W854.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Remove soft centre to reduce bulk. (7)
5 Monitoring device failure at the plant. (7)
9 His enthusiasm does not encompass the simpler varieties? (7)
10 Running dogs I’ve dogged. (7)
11 Ideal for ringing the changes in bed? (10, 5)
12 Den is about right, it’s well built. (6)
14 All work in a wet and sticky environment, as parachutes should do. (4, 4)
17 British politician starting a quarrel at the terminal. (8)
18 Is sent back by mistake to a mountainous area. (6)
21 Prove one is ripe for the picking by handing over the cash? (5, 2, 3, 5)
24 Chap at extremes of endurance about to give out. (7)
25 Prince requires weather report for the Spanish plains. (7)
26 To play part lines call for effective props and backcloth. (7)
27 Beer, it gets spilled on yard, due to drunkenness. (7)



DOWN

1 After failing, old Bob crosses to the other side. (7)
2 Travelling up lanes in Spain and Portugal. (9)
3 Deportee I left in river. (5)
4 Ring up Berne, sort it out, then invest. (6)
5 Camel train stampeded by reversing taxi. (8)
6 Big IRA lad crunched a currant biscuit. (9)
7 English college by the Loire. (5)
8 Makes progress in a relative sense. (7)
13 Remove the water—they dread being spattered. (9)
15 Rodent leading us to gold chalice buried in the wood. (9)
16 Facetiously depicted as close entwined in embrace of a beloved one. (8)
17 Girls like boys. (7)
19 Set out to attract some tips. (3-4)
20 Prime object of care. (6)
22 Circumvent bill put in the day before. (5)
23 Making an effort, I get right up beside Her Majesty. (5)

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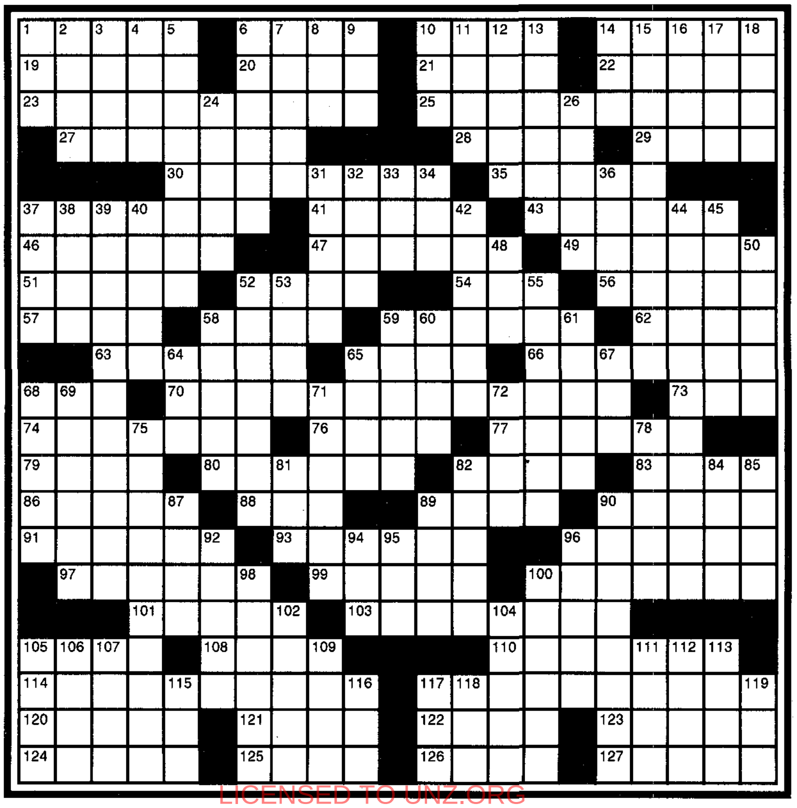
‘WHERE ARE THEY?’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Bankruptcy cause
6 Practice boxing
10 Des Moines neighbor
14 Kind of angle
19 Alaskan islander
20 Dove’s opposite
21 Singer Cantrell
22 Varnish resin
23 Irvin Ponti
25 Rich Hudson
27 Nervous-system units
28 Short-order salad dressing
29 “—— the fray”
30 Veronica Everett
35 Overstay under water
37 Attacks
41 Got the squeaks out
43 Soda-fountain provisions
46 Hankers
47 Ron Chaney
49 Lining fabric
51 Winery process
52 Extinct
54 Minister’s title: abbr.
56 Spanish vegetable stew
57 Tap dancer Coles
58 Pod contents
59 Scram!
62 Graham of football
63 Aquarium fish
65 Needing rain
66 Spiritualists’ sessions
68 “Go, team!”
70 Oliver Burnett-Balin
73 Half a bray
74 Electra’s brother
76 Cleveland’s lake
77 Timeless: poetic
79 Dissolve
80 Chopped, in a way
82 Encounter
83 Understanding comment
86 Nigh
88 Putrefy
89 Edge: Fr.
90 Sheep shelters
91 Edict city of France
93 Don Starr
96 Lyndon’s veep
97 Finnish baths
99 Punjab princess
100 Some vests
101 Draw forth
103 Gary Frick
105 Galatea’s love
108 Schoolbook
110 Ruddy
114 Cho-Cho Reynolds
117 Martha and George C. Evans
120 Bring upon oneself
121 Well- ——
122 Harass the frosh
123 Colleague of Freud
124 Gray-faced
125 Slaughtered
126 Wonderstruck
127 Layer and sponge

DOWN

1 Aswan structure
2 Tar Heel State campus
3 Nota ——
4 Ballet skirt
5 Fine silver
6 Foreleg parts
7 Give the syntax
8 Puncturing tool
9 MGM rival
10 Nothing’s alternative
11 Mutilate
12 Toward the body’s interior
13 Bacchus’s attendants
14 One-spot
15 King’s big moment
16 Second Grimm word
17 Diplomat’s asset
18 Northern Nevada city
24 Newcastle freight
26 Plunders
31 Imogene’s family
32 Made tracks
33 Rita’s Khan
34 Costa —— Sol
36 Swathe
37 Delhi nursemaid
38 Utah’s lily
39 Eva Marie Rubenstein
40 Golfer Palmer, to friends
42 El ——
44 Mae Arthur
45 Love seat
48 Clear profit
50 Hangman’s item
52 Letter opening
53 “Sidewalks of New York” start
55 Stopped by
58 Foreword
59 Pigtail
60 De Valera’s land
61 Doctrine
64 Demolition compound
65 Crusaders’ port
67 Swiss river
68 Part of HRE
69 Coliseums
71 Son of Priam
72 Knowing look
75 Stately
78 Weeper of myth
81 Japanese drama
82 Sacred part-song
84 Younger Saarinen
85 Superlative suffixes
87 Tear asunder
89 Brother, to Uncle Remus
90 Dead-end street
92 Panfry
94 Scrooge’s put-down
95 Santa ——, California
96 Actor Buchholz
98 Hounds’ clues
100 Kicked
102 Praise highly
104 Turned icy
105 Mongol’s continent
106 Pantry sights
107 Ruler demarcation
109 Ocean motion
111 Po tributary
112 Dialogue
113 End of a Confederate signature
115 Keats’s was Grecian
116 Here’s partner
117 —— Na Na
118 Crow’s greeting
119 Hesitant sounds



SOME PEOPLE THINK THAT ADDING THREE COFFEE BEANS
TO A GLASS OF SAMBUCA ROMANA BRINGS GOOD FORTUNE.
SOME PEOPLE THINK THAT A GLASS OF
SAMBUCA ROMANA IS GOOD FORTUNE ENOUGH.

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LIQUORE CLASSICO
Liqueur
PRODUCT OF ITALY
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42% alc. by vol.

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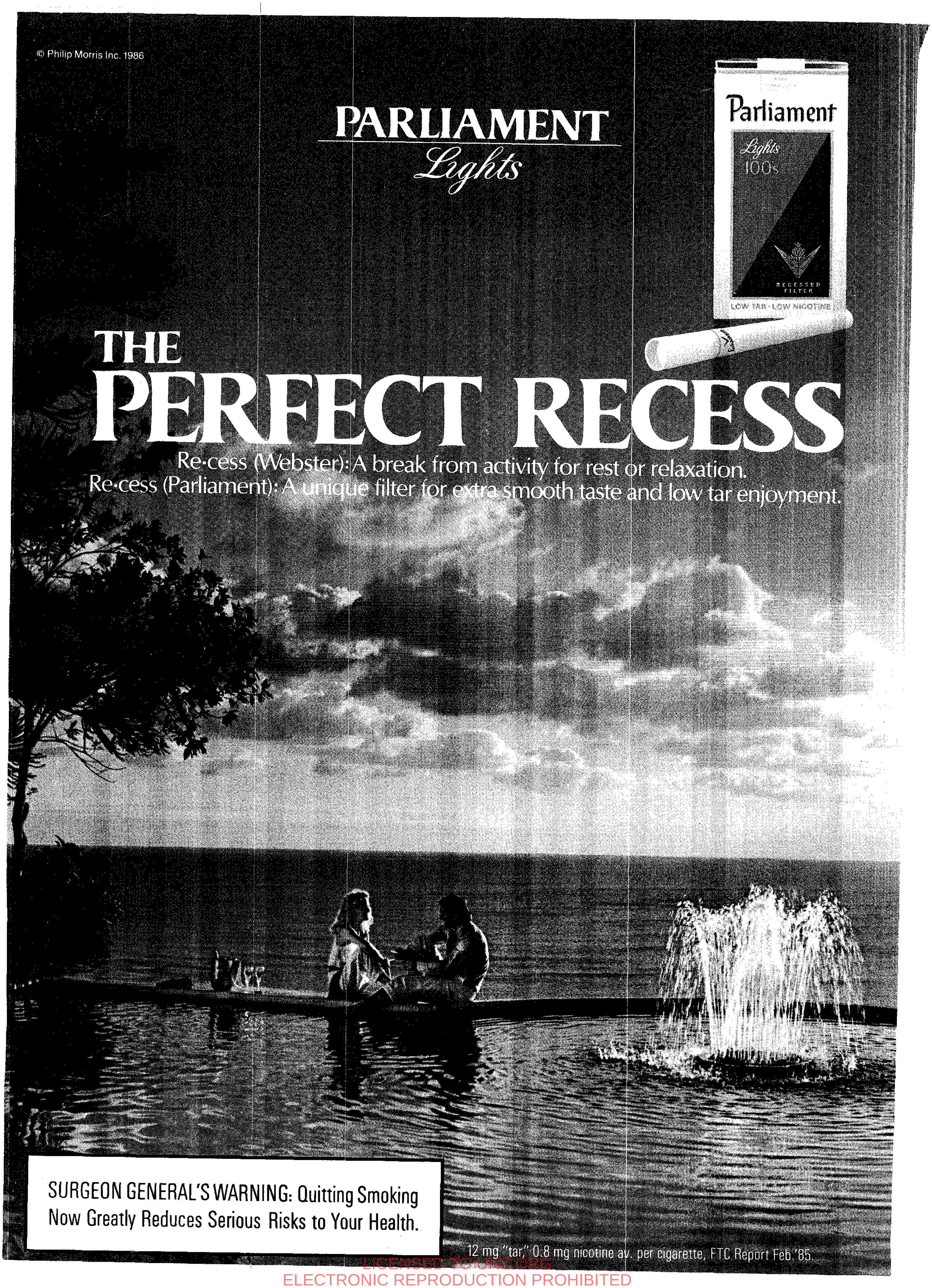
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PARLIAMENT
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THE PERFECT RECESS

Re·cess (Webster): A break from activity for rest or relaxation.
Re·cess (Parliament): A unique filter for extra smooth taste and low tar enjoyment.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.